

Billboard

The International
Music-Record-Tape
Newsweekly

COIN MACHINE
PAGES 70 TO 73

Met Asks Unions to Share Electronic Pie

By PAUL ACKERMAN and LEE ZHITO

NEW YORK—The Metropolitan Opera Association has proposed a precedential joint participation plan to the American Federation of Musicians and several other unions whereby it will share income with the unions to be derived from an increased

number of electronic reproductions of Met performances. The plan calls for splitting revenue with the unions coming from disks, television, tape cartridge, videotape for theatrical exhibition, and cartridge TV.

According to the Met's proposal now being considered by the unions, "the preeminence of the Metropolitan Opera Company constitutes an asset of great potential value. The only way the large cultural resources of the company can be made available to a broader audience is by expansion of that audience through electronic means."

The participation plan calls for the formation of a committee consisting of representatives of the unions and the Met. The committee will consider various projects which will lend themselves for commercial use. The Met will strive

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B'casters Eye Classical Ties

By ROBERT SOBEL

LENOX, Mass.—Some 40 concert music broadcasters from both major and small markets, meeting at the Holiday Inn from Aug. 6-9, made a dramatic appeal to record labels for closer cooperation in the servicing of promotion records and in supporting the product with ample advertising and promotion.

The conference, a unique dia-

(Continued on page 47)

NATRA's Dixon Promises Better Scene for Labels

By CLAUDE HALL

HOUSTON—Alvin Dixon, president of the National Association of Television and Radio Announcers, promised a more cordial atmosphere to the record industry at this year's convention here Aug. 19-23. He also pointed out that the 15th annual convention, which will be held at the Royal Coach Inn, has more workshops and seminars scheduled than ever before. Most of the seminars slated at past conventions never came off, but "this year, as never before we'll be paying attention to business."

"And there will be record company participation as in con-

(Continued on page 47)

First Elvis Tour Since '58

By JAMES D. KINGSLEY

LAS VEGAS—Elvis Presley is going on tour. It will be Presley's first personal appearance tour since 1958, even though he did play a three-day engagement at the Astro-dome in Houston last February.

B'way Musicals Get Early Start But Disk Deals Lag

By MIKE GROSS

NEW YORK—Five big musicals are warming up for the new Broadway season but only two are reported to have original cast album deals. The Richard Rodgers musical "Two By Two," which stars Danny Kaye, is said to be going into the Columbia Records hopper, and "Cherry," a musicalization of William Inge's "Bus Stop," with a score by Tom Baird and

Ron Millar, has been committed to Motown.

The three uncommitted musicals are "The Rothschilds," "No! No! Nanette" and "Lovely Ladies, King Gentlemen."

Capitol Records had the inside track on "The Rothschilds" the musicalization of the Frederick Morton biography of the same name by Sherman Yellin (book) and Jerry Bock and

Sheldon Harnick (score) to an earlier tieup with producer Hillard Elkins who owes them two musicals for original cast album release. The Capitol deal with Elkins called for three musicals but Elkins thus far has supplied the label only with "Golden Boy." The deal with Elkins hit a snag when a co-producer, Lester Osterman, came into the picture. Capitol hasn't been counted out of the running yet, but the

(Continued on page 8)

Kinney Lists Distrib In Cleveland by Oct.

By ELIOT TIEGEL

LOS ANGELES—Kinney National Services will open a record distributorship in Cleveland in October and is moving swiftly to open a joint venture company in Japan by the fall.

The Cleveland branch will service Kinney's company-owned labels, Warner Bros./Reprise, Atlantic/Atco and Elektra. The new branch follows by over one year the opening here of a company owned branch, which recently took over distribution of the Atlantic family of labels.

The Cleveland branch as

well as the local branch are being mutually administered by Joel Friedman of Warner Bros., Dave Glew of Atlantic

(Continued on page 93)

Realistic Games Sound Out Extra Dollars for 'Centers'

By EARL PAIGE

CHICAGO—America's jukebox operators are bucking the sluggish economy by establishing recreation centers in national department stores where certain of the new amusement games featuring audio effects are grossing over \$100 a week. Store managers are clamoring for games with 8-track tape players built in. Other games feature dynamite explosions and screaming missiles. One motorcycle game has wind blowing in the player's face. The new business in realistic games will be the subject of a seminar at the annual jukebox show here where for the first time the speeches

will be made available on tape recordings.

The realistic games have opened up vistas in huge apart-

(Continued on page 70)

Filmation Again Joins With RCA

By BRUCE WEBER

LOS ANGELES—RCA and Filmation, producer of animated TV programs, are teaming again to spring another TV-berthed group for the record market.

(Continued on page 93)

Try picking up this Light album.



It's really heavy.

Over 1,000 radio stations are now featuring the fantastic, new sounds of Enoch Light's "Permissive Polyphonics". Phenomenal sales grabber and chart potential.

Project 3
Total Sound
Stereo

(Advertisement)

This is "This is."



THIS IS the hot promotion package for August release
 THIS IS 2-record albums you can offer at a special price
 THIS IS best-selling product by best-selling artists
 THIS IS backed by heavy advertising and promotion support
 including point of sale displays, distributor support
 in ads, radio, local promotion, and ad mats on all product
 as well as individual albums.

And that's that.

RCA Records and Tapes

Capricorn Sets Album Deal With Ampex

Macon, Ga. — Capricorn Records, headed by Phil Walden here, has signed a production deal calling for at least four albums a year with Ampex. Ampex will release the product on both records and tape. First release, due in September, will be an album featuring the Sundown, a group composed of musicians from Alabama, Tennessee, and Georgia. Another album will feature the jazz rock group of Bethlehem Asylum. Paul Hornsby of Capricorn produced the Sundown, the Bethlehem Asylum produced themselves. The deal was negotiated by Frank Fenter, managing director of Capricorn, a parent organization of No Exit Music, with Larry Harris, president of Ampex Records.

Kirshner Teams With ATV on Music Firms

NEW YORK—Don Kirshner, president of the Kirshner Entertainment Corp., and Sir Lew Grade of Associated Television Corp. in England, have teamed up to form a worldwide publishing company. The new firm will incorporate all the music companies owned by ATV, including Welbeck Music, Ltd., but with the exception of Northern Songs, Ltd., and its subsidiaries.

The new company will manage and oversee the interests

Lib/UA Salutes Ventures' 10th

LOS ANGELES — Liberty/UA celebrates its Ventures 10th anniversary in September with a double pocket LP. There will be 23 songs encompassing the musical group's 10 years. The material will also be available in an 8-track and cassette twin packs. The label plans to push eight of the latest catalog LP's during the run of the promotion, starting

(Continued on page 24)

Allied Launches Subsid Label for Pop Music

LOS ANGELES—Allied Records, a custom manufacturer, is going into the pop music field via Allied Creative Productions, a newly formed subsidiary label. Daken Broadhead, Allied's president, has appointed Bob Keene to head ACP. First act signed by ACP is Back Pocket, a three-man group.

Working with Keene will be Heidi Robinson as the label's creative director. Keene said first sessions for the act will be in late August. But Robinson, one of the members of the group, has composed all-original material for the first act and will n&T the album along with Keene.

Atlantic, WB, Exchange Talent; Crossover With Elektra Next

By ELIOT TIEGEL

LOS ANGELES — Atlantic and Warner Bros. have completed their first cooperative creative venture involving Atlantic's Jerry Wexler, Tom Doud and Arif Mardin working on Pet Clark's next LP.

The WB artist was recorded in Miami at Criteria Studios, utilizing a specially put together rhythm section which works on other Atlantic projects in Florida.

"Jerry, Arif and Tom had talked about working with Pet," said Joe Smith, WB's executive vice president, "and she showed a great interest in the idea."

Six sides were cut at the recent session, with two tunes, "The Song Is Love" and "Time and Love" being rushed as a single. Miss Clark will return to Miami in early October to complete the LP.

"It seems we might be able

to cross lines more in the future in terms of producers and artists," Smith said.

WB and Atlantic and Elektra, all of, of course, owned by Kinney National Services Bill Harvey, Elektra's veteran general manager-director has met with Smith and Stan Cornyn, WB's creative services vice president to discuss packaging and presentation of new artists — opening still another area for cooperative participation among Kinney companies.

"Elektra has pioneered many techniques in the merchandis-

ing, packaging and promotion of albums, so we want to exchange some ideas with them," Smith said.

WB and Atlantic have already begun discussions about promotional techniques, with Wexler and Harry Allen, Atlantic's promotion chief, being credited by Smith with assisting in the exploitation of Little Richard's recent single, "Freedom Blues."

Assisting each other in promotional matters "wouldn't be a regular occurrence," Smith points out, "because we are all capable of promoting our own records."

"We are not one company; we are three individual companies, but certainly a flow of ideas is healthy."

This flow of communication is maintained through a music committee consisting of Smith, Mo Ostin (Warner/Reprise president), Ahmet and Nesuhi Ertegun, Jerry Wexler and Jack

(Continued on page 32)

Buddah Keys New Product To Sales Meet

NEW YORK—Buddah Records will hold a series of regional sales meetings with distributors to introduce the label's fall product, according to president Neil Bogart. Traveling with Bogart will be Jerry Sharell, head of pop promotion, Joe Fields, director of LP sales and promotion, and Bill Walsh, head of progressive rock promotion. Buck Rheingold will fly distributors to the East Coast, Johnny Lloyd in the South, Jack Hakim in the Midwest, Abe Glaser on the West Coast. Product includes the Impressions, Lyn Bridge, Curtis Mayfield, Mottis, Dennis Coffey & the Detroit Guild Band, Priscilla, Captain Beefheart & Magic Band, Edwin Hawkins Singers, Dorothy Morrison, Willie Bobo, Barbara Mason, and Little Richard.

Northern Songs has a catalog of over 200 Lennon and McCartney songs, including such Beatles hits as "Michelle," "Yesterday," "Let It Be," "The Long and Winding Road" and "A Hard Day's Night."

Kirshner will manage this new studio-American publishing venture which will also immediately take over all of the existing music publishing rights of the Kirshner Corp. and Welbeck Music Ltd.

Allied in the next few weeks

Master Deal

The master of Bobby Rydell's "It Must Be Love," produced by the Jagger, has been purchased and released by RCA Records.

COCKER'S LP SHIPS \$1 MIL

NEW YORK—Joe Cocker's A&M album, "Mr. Do and Englimmen," went into market with an initial shipment in excess of \$1 million, which qualifies it for "instant" gold record.

The album is a two-disc set containing "The Letter" and highlights from performances of his recent cross-country tour.

BS-TV, ASCAP Agree On \$4 Mil Yearly Rate

NEW YORK — An interim blanket licensing rate of \$360,000 per month, or \$4,320,000 per year has been agreed on by CBS-TV and the American Society of Composers, Authors and Publishers. NBC-TV pays the same rate under its interim licensing pact with ASCAP.

The agreement was sealed on August 15 in San Juan, Puerto Rico, where New York Federal Judge Sylvester J. Ryan is vacationing. In 1969, both CBS-TV and NBC-TV paid ASCAP \$6 million.

No decision has been made as yet with respect to Broadcast Music, Inc., which has re-

mined in a few days, reinforces the break. Platt more than a year ago with Earl Scruggs, his partner for nearly 20 years, who remains with Columbia.

After submitting his resignation to Columbia, Platt hurried to the Nugget studios in Goodlettsville, Tenn., and cut an album of "old songs, those he originally recorded with Earl Scruggs in 1949-50. In addition there was one new song which he pulled from the LP and released as a single titled "Drink That Mash and Talk That Trash."

However, there is considerable confusion over the interim label and its distribution.

Fred Carter Jr., president of Nugget, said Platt had released his album for Nugget. He said that all his product would be distributed by Pickwick International.

"Platt, however, denied this. 'I have signed no contract with anyone,' he said, 'and this album was recorded for Pickwick not Nugget. We merely used the Nugget facilities.'"

Records Get New Postal Rates in 5 Yrs.

WASHINGTON—The special book and record mailing rates now in effect will phase out in a five-year period under the new postal structure recently approved by congress and sent to the White House for signature last week. Rates now obsolesced by congress for fourth class educational materials will go up by 20 percent each year of the phase-out, until it reaches the self-support level prescribed by the new Postal Service.

Records, books, films and other educational materials are at least assured of uniform rates nationally—there will be no extra zoning charges. Special library rates for nonprofit making of educational materials, records and films, will have to reach their self-support level in a 10-year period of annual raises.

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ITA Adds 3 Companies

NEW YORK—Three recording companies joined the International Tape Association last week — Elektra, Polydor and Project 3—bringing the month-old ITA's label roster to 10. Also, ITA added BASF Systems, Inc. to its membership ranks last week with Tom Dempsey, BASF vice president, to serve on its executive committee.

ITA disclosed a list of industry executives who will address the association's luncheon to be held here at the Plaza Hotel on Wednesday (26) honoring Mrs. Virginia H. Knauper, President of the National Association of Consumer Affairs. These include Oscar Kusisto, president, Motorola Automotive Products, who will serve as chairman of the meeting; Tom Bonetti, vice president and general manager, GRT Music Tapes; Alice Donnell, counsel, Tanglewood; Jim Gall, vice president of marketing, Lear Jet Stereo; Paul Nelson, vice president and general manager, National American Philips Corp.; John J. Jones, manager, Technical Services, BASF; Irv Stimler, president, Optonica Libraries. Those interested in attending should address reservations to Larry Finley, executive director, International Tape Association, 315 E. 10th St., New York, N.Y. 10023, Telephone: (212) 873,5757.

For More Late News

See Page 94

INTRODUCING MISS DIANE KOLBY.

One of the nicest human beings on earth also happens to sing like a bitch. Diane's got one of the funkiest and most powerful voices we've ever heard. We signed Diane last month, as soon as we heard the fantastic range of her talent. Last week we heard her first record and it knocked us out. (And we were somewhat prepared.) While she

works on her album, listen to "Holy Man."

See if you can imagine what she's got in store for us in months and years to come.

**"HOLY MAN," #4-45169
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ON COLUMBIA RECORDS ®**



INTRODUCING COMPTON AND BATTEAU.

Only in America, 1970, could an album as quiet and pretty as this one cause so much excitement. (People-coming-in-from-the-halls-to-listen excitement that's the sure sign of a winner around sophisticated Columbia Records.) John Compton sings and plays guitar, Robin Batteau sings and plays violin. Their sound is unique in its own, quiet way. And somehow it touches a nerve in these frenzied times. Be among the first to hear them.

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In California

including

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Heavyweight Extraterrestrial: Homosocial Kid



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The International Music-Record-Tape Newsweekly



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President: WILLIAM E. LITTLERBOD

Executive Director of Business Publications: MAL COOK

Publisher: MORT L. RASHTIN

Associate Publisher: LEE ZITTO

EDITORIAL

EDITOR IN CHIEF: Leo Zito

EXECUTIVE EDITOR: Paul Ackerman

DEPARTMENT EDITORS

MUSIC EDITOR: Paul Ackerman

ASSOCIATE MUSIC EDITOR: Mike Gross

R&B & J: Tony Claude R. Hall

TAPE CARRIAGE: Bruce Walter (L.A.)

CIN. MACHINE: WOLFEH, Earl Price (Chi)

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CHARTS: Director, Arthur Tomlinson Manager, Ian Trichter

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SOUL MUSIC: J. De Gots

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SALON: Mike Gross

CAMPS: Don Greenberg

COPY EDITOR: Robert Sobel

CHARTS: Director, Arthur Tomlinson Manager, Ian Trichter

REVIEWS & PROGRAMMING SERVICES: Don Davis

EDITORIAL NEWS SERVICES

CHICAGO, ILL. 60601, 188 W. Randolph, Area Code 312, CE 6-918

Bureau Chief, Earl Page

NASHVILLE, Tenn. 37203, 1905 Broadway, Area Code 615, 227-2155

Bureau Chief, Bill Williams

WASHINGTON, D.C. 20005, 728 15th St., N.W., Willard Bldg., Rm. 533

Area Code 202, 392-2580, Bureau Chief, Mildred Hall

LONDON: 7 Canaby St., London W.1, Phone: 427-8000

Cable: Billboard London, Bureau Chief, Bill Williams

MILAN, Piazza Loreto 9, Milan, Italy, Tel. 28-29-158, Bureau Chief, Daniela Prevignani Inio

TOKYO, Shinjuku Building 21, 1-Chome Sanyuoka-cho, Chiyoda-ku, Tel. 294-76-22

Bureau Chief, Malcolm Davis

FOREIGN CORRESPONDENTS

AUSTRIA: Manfred Schreiber, 1180 Wien XVIII, Kreuzgasse 27, Austria, Tel. 43-30-974

BELGIUM: Ben VanDerSpeeten, Grote Baan 148, Norderdijk 61 (A1), Belgium, Tel. (053) 29991

BRAZIL: Harry T. Johnson, Av. Rio Branco 25, Rio de Janeiro, Brazil, Tel. 23-477

CANADA: Michael York, 15 Austin Crescent, Toronto 4, Ont. Canada

CZECHOSLOVAKIA: Dr. Lubomir Drouha, Vinohradska 2, Praha Vinohrady, Czechoslovakia, Tel. 22-59-23

FRANCE: Jean Stauder, Flat 5, 141, Rue de la Paix, Paris, Tel. 97-14-72

FAR EAST: Malcolm Davis, Shinjuku Building 21, 1-Chome Sanyuoka-cho, Chiyoda-ku

New Zealand: J. P. Monaghan, 102 Bay View, Wellington, New Zealand

PHILIPPINES: Oscar Salazar, 1025 Malabon Rd., Sempino, Manila

FINLAND: Karl Holmstrom, 1025 Malabon Rd., Sempino, Manila

FRANCE: Michael York, 15 Austin Crescent, Toronto 4, Ont. Canada

GERMANY: Karl Holmstrom, 1025 Malabon Rd., Sempino, Manila

HOLLAND: Karl Holmstrom, 1025 Malabon Rd., Sempino, Manila

HUNGARY: Paul Gyocsi, Duna Utc. 5 Budapest, Hungary, Tel. 35-84-90

ISRAEL: Avner Rosenblum, 6 Gesser St., Tel Aviv, Israel, Tel. 23-92-97

LATIN AMERICA:

Argentina: Ruben Machado, Lavalle 1783, Buenos Aires, Argentina

Brazil: Enrique Ortiz, Nuevas Ruedas 181, Inmigrantes St 1870, Mexico 20, D. F.

Portugal: Raul Antonio Contreras, 26 Gerardo St., S. Paulo

Soviet Union: Carlos A. Martinez, CIB Radio Sarama, Moscow, U.S.S.R.

POLAND: Roman Kowalski, Warszawa 45, Magiera 9 St. 37, Poland, Tel. 24-36-04

SCANDINAVIA (Denmark and Norway): Espen Kjerfve, Bestemmen 216, Oslo, Norway, Tel. 47-02-245

SPAIN: Joaquin Lloja, Dorcas Cortes 56, Expo C, Madrid 15, Tel. 243-96-08

SWEDEN: Karl Holmstrom, P.O. Box 14, 137 01 Vasterhaningen, Stockholm, Sweden, Tel. 07-02-245

SWITZERLAND: Bruno Sig, Unterbergstrasse 7, 8102 Oberengstringen, Switzerland, Tel. 01-61-78-25

U.S. OF AFRICA:

Peter Feldman, 51 W. Biebeck Ave., Albion, Trinidad, South America

WEST INDIES:

Martinique: Ursula Schaeffer, P.O. Box 1234, Fort de France, Tel. 29-54-32

Netherlands: Carl Water, Markt 34, Wierboonstraat, Herman-Looi Weg 6, West Germany, Tel. 053-20-10-27

YUGOSLAVIA: Boris Katic, Baskanska 30, Belgrade, Yugoslavia, Tel. 364-59-2

SALES

DIRECTOR OF SALES: Bob Carpenter

PROMOTION MANAGER: Bob Phillips

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CIRCULATION DIRECTOR: Milton Gorenberg (New York)

PETER HEINE, Manager of Regional Office Operations, Los Angeles

CHICAGO: ILL. 60601, 188 W. Randolph, Area Code 312, CE 6-918

Tom Herick, Regional Publishing Director

NASHVILLE, Tenn. 37203, 1905 Broadway, Area Code 615, 227-2155

Bureau Chief, Bill Williams

WASHINGTON, D.C. 20005, 728 15th St., N.W., Willard Bldg., Rm. 533

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TOKYO, Shinjuku Building 21, 1-Chome Sanyuoka-cho, Chiyoda-ku, Tel. 294-76-22

Bureau Chief, Malcolm Davis

INTERNATIONAL SALES

United Kingdom: Anna De Veky, 81 Strand Publications, 7 Canaby St., London W.1

Phone: 427-8000, Cable: BILLBOARD NEW YORK

Italy: Germano Baccetto, Billboard Group srl, Piazza Loreto 9, Milan, Tel. 28-29-158

Spain: Rafael Berrut, Ponzano 26, Madrid 2, Spain, Tel. 23-41-30

Brazil: Carlos Antonio Contreras, 26 Gerardo St., S. Paulo

Japan: Shunichi Hoshino, Shinjuku Building 21, 1-Chome Sanyuoka-cho, Chiyoda-ku, Tel. 294-76-22

France: Michael York, 15 Austin Crescent, Toronto 4, Ont. Canada

Portugal: Raul Antonio Contreras, 26 Gerardo St., S. Paulo

Yugoslavia: Boris Katic, Baskanska 30, Belgrade, Yugoslavia, Tel. 364-59-2

Czechoslovakia: Dr. Lubomir Drouha, Vinohradska 2, Praha Vinohrady, Czechoslovakia, Tel. 22-59-23

Finland: Karl Holmstrom, 1025 Malabon Rd., Sempino, Manila

Hungary: Paul Gyocsi, Duna Utc. 5 Budapest, Hungary, Tel. 35-84-90

Israel: Avner Rosenblum, 6 Gesser St., Tel Aviv, Israel, Tel. 23-92-97

Latin America:

Argentina: Ruben Machado, Lavalle 1783, Buenos Aires, Argentina

Brazil: Enrique Ortiz, Nuevas Ruedas 181, Inmigrantes St 1870, Mexico 20, D. F.

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SPAIN: Joaquin Lloja, Dorcas Cortes 56, Expo C, Madrid 15, Tel. 243-96-08

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YUGOSLAVIA: Boris Katic, Baskanska 30, Belgrade, Yugoslavia, Tel. 364-59-2

Group A Ent. Markets Col's Kiddie Line

NEW YORK—Columbia Records will market its Children's Books and Records and Lancelot Press through Group A Enterprises. The appointment of Group A stems from Columbia's belief that there is a vast and heretofore untapped potential for the sale of children's books and records through outlets in children's apparel departments and stores. The tieup will begin with Group A Enterprises' marketing of Columbia's "Sesame Street" package.

Group A Enterprises is headed by Ron and Bob Gilbert, who have been prominent in the popular-priced children's merchandise field for the past several years. With Group A Enterprises, they will be specializing in non-apparel items for children's departments and stores.

Executive Turntable

Norman Racusin has been shifted from his post as president of RCA Records to staff vice president of program assessment of RCA Corporate Planning, and Rocco Laginestra has been promoted to president of RCA Records. Laginestra joined the record division in October 1969, as executive vice president. He had been NBC vice president of financial planning and treasury operations. Racusin, who has been the record company's president since October 1969, joined RCA in 1959 as a budget analyst for the record division and then came to the record division in 1960 as vice president in charge of operations. He was named division vice president in January 1967.

Al Levine moved vice president with responsibilities for supervising rack operations for NMC Corporation (OTC), Inc., New York, Detroit, St. Louis, and California. He was formerly a vice president of ABC and one time owner of New Deal Record Service. Margo Kneez promoted to coordinator of national sales and promotion of GRT Records. She will work directly with the sales and promotion staffs of all GRT Records distributors.

Harlan Kleiman, producer and theatrical consultant, named executive producer of the video cassette division of Teletronic International. He will be responsible for over-all development of video cassette programming material. Jacques R. Chabrier, president and executive officer of Chappell & Co., has been named managing director of Chappell & Co., Ltd., the London-based office of the publishing firm.

Bruce Gedman joined the staff of Rolling Stone Magazine after leaving his associate publisher position at Go Magazine. He will be based in New York. Robert J. Swanson has been named division credit manager for the consumer equipment division of Ampex Corp. He was formerly area credit manager of Motorola Consumer Products Inc. Eldon Genter was named vice president of corporate development of the distribution division, Niteangel-Conant Corp., a producer of motivation and communication programs for business and individuals. He was formerly director of home study courses for Hearst magazines.

Saul R. Maslan named staff auditor for American Guild of Authors & Composers. He was formerly division controller in charge of royalty and accounting functions for Leeds Music (MCA Music). William Firestone named vice president in charge of Gotham Recording Co., a subsidiary of Polygram. He was previously a designer and builder of magnetic tape high speed duplicator equipment for A and B Duplicators, a Bell Sound subsidiary.

ASCAP has made the following appointments to managerial posts at the Society's out-of-town offices: Daniel A. Tekulve (formerly manager of the Boston office) to district manager of the San Francisco office; Robert L. Williams, who served as field representative in the Cincinnati and Syracuse offices, to acting manager of the Syracuse office; John P. Klobberg, Jr., formerly manager of the Syracuse office, to district manager of the Boston office.

Scott Forms Firm

NEW YORK—Buddy Scott Enterprises, an independent record production and promotion firm, has been opened here by Buddy Scott, former eastern regional manager of Starday-King Records. He'll continue to produce Pat Lundy and the Manhattaners for Starday-King. His first account for promotion is Tangerine Records for Ray Charles Enterprises.

WOMEN'S LIB ON DECCA DISK

NEW YORK—Discobosc has just completed negotiations with Decca Records, for release of the theme of the Women's Liberation movement "Liberation Now," sung by a female group called "Hope of the Future." Decca has rushed the record to coincide with the Women's Liberation national strike scheduled for Tuesday (25). The song was written by Betty Friedan and Jackie Robinson and owned by the publishing arm of Rene Enterprises, Claro.

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BRAND NEW ONES

WARNER/REPRISE TAPES FROM AMPEX.

1 NEIL YOUNG earned his gold album on the day of release for AFTER THE GOLDRUSH (Reprise #6383). A pleasing triumph for the Crosby, Stills, Nash & Young star. Backed by \$40,000 in time buys.

2 THE GREATEST HITS is just what it says: solid gold performances ranging from The Association's "Windy" to Norman Greenbaum's "Spirit in the Sky." 12 smash singles, together for the first time on Warner Bros. #2558.

3 DEEP PURPLE re-enters the hard rock field after their dally with the Royal Philharmonic. DEEP PURPLE IN ROCK should give you no rest. It's Warner Bros. #1877.

4 SAMMY DAVIS JR. rings all the right bells on his newest collection of hit-styled singles of "I Got to Be Me" caliber. The whole show's called SAMMY STEPS OUT, on Reprise #6410.

5 DEAN MARTIN breaks through for Reprise with a smash. All-new recordings produced by Dean's long-time hit master, Jimmy Bowen. MY WOMAN, MY WOMAN, MY WIFE is Reprise #6403.

6 LITTLE RICHARD waits well, and in his first Reprise album, THE RILL THING, he regains his crown as king of Rock & Roll. The album contains his two latest hits, "Greenwood Missisippi" and "Freedom Blues." It's Reprise #6406.

7 ROD MCKUEN continues his winning ways with Volume Two of his GREATEST HITS. America's most popular balladeer, in characteristically poignant performances. Warner Bros. #2560 will be backed by large-scale advertising.

8 ALTERNATIVES brings together some of our most valuable players: Hendrix, Joni Mitchell, Grateful Dead, Jethro Tull, Neil Young, James Taylor, John Sebastian, Arlo, Mothers, Van Morrison and more. Warner Bros. #1873 is our first over-the-counter sampler.

9 OTIS REDDING and JIMI HENDRIX broke up the 1967 MONTEREY INTERNATIONAL POP FESTIVAL. Their historic performances at least can be released, thanks to producer Lou Adler. Demand Reprise #2028.

10 GLENN YARBROUGH constantly moves the hearts of young America, both in his erudite string of college one-nighters and his consistently hit LP product. His newest is JUBILEE. On Warner Bros. #1876, recorded live at one memorable one-nighter in Louisiana.

11 MANCE LIPSCOMB is so popular his first Reprise album has become an underground classic. Reprise responds to many requests with this ungilded re-issue, #6404, called TROUBLE IN MIND.

12 FRANK ZAPPA AND THE MOTHERS OF INVENTION have brought forth yet another Bizarre treat, this one with the savory title, WEASELS RIPPED MY FLESH (Bizarre/Reprise #2026, no less).

13 THE SAN SEBASTIAN STRINGS continue the incredibly popular combination of Rod McKuen's words and Anite Kerr's music with THE SOFT SEA. In-store displays to kick this one off. Warner Bros. #1839.

14 PEARLS BEFORE SWINE is mostly lead singer-writer Tom Rapp, and Rapp's newest album, THE USE OF ASHES, is already pushing the Pearls into the mass-pop area of appeal. A masterpieces is Reprise's #6405.

15 THE VOGUES, through a remarkable string of singles hits, have established an enormous market for themselves. Producer Dick Glasser leads the quartet through THE GOOD OLD SONGS with customary gusto. Reprise #6395.

16 THE BEACH BOYS, after initiating more musical trends than we can remember, present another first, this one their Brother Reprise debut (#6382) called SUNFLOWER.

B'way Musicals Get Early Start But Disk Deals Lag

• Continued from page 1

final contract has still to be signed despite the fact that the show began its out-of-town tryout in Detroit on Aug. 10. It's scheduled to open on Broadway on Oct. 18. Featured in the cast are Hal Linden, Paul Hecht, Alan Grunt and Timothy Jerome.

Another producer who's weighing original cast album potential is Herman Levin with "Lovely Ladies, King Gentlemen," the musicalization of

John Patrick's "Teahouse of the August Moon" with a score by Stan Freeman and Franklin Underwood. The musical began its lengthy pre-Broadway tour in Philadelphia Tuesday (19). The Broadway opening is slated for Dec. 28. It's understood that Levin is mulling the possibility of holding on to the original cast album rights and leasing the masters to a record company.

"Cherry," the Motown property, is scheduled to kick off the Broadway musical season

on Oct. 5. Featured in the cast are: Paula Wayne, David Cryer and Art Lund.

"Two By Two," which is reported to be a Columbia east album, although official word has not yet been given out, is slated to open on Broadway Oct. 29. The tryout run will begin in New Haven on Sept. 14. The show marks Richard Rodgers' first collaboration with lyricist Martin Charnin. It is a musicalization of Clifford Odets play, "The Flowering Peach."

The only other musical set for the first half of the 1970-71 season is the revival of "No, No, Nanette." The Vincent Youmans (music)-Ivring Caesar (lyrics) musical is set for Dec. 10 opening on Broadway. It will begin its tryout tour in Philadelphia on Oct. 27. The show will star Ruby Keeler and Hiram Sherman.

Although none of the current season's musicals are on the Billboard Top LP's chart this week, the record companies continue to hope for a deal that will bring them another "My Fair Lady" (Columbia) which has sold more than eight million copies since its release in 1956, or another "Hair" (RCA) which is still on the Billboard Top LP's chart, two years after its Broadway

Lucas Productions Opens New Recording Studio

NEW YORK—David Lucas, of David Lucas Productions, well known for their work in production of commercials for television, has opened up a new recording studio, the Warehouse. All of the equipment has been specifically designed by Bruce Martin of Martin Electronics to meet Lucas' needs and the needs of recording artists and engineers.

Martin designed the studio after Lucas expressed his specific needs for a studio which could be used for video production as well as recording of artists. Martin has built the studio and equipped it with one 8-track tape machine which can be converted to a 16-track device when needed, two 2-track machines and one monaural tape machine. All the tape machines are made by Scully. The studio contains the first 2-inch Scully machine in New York. There are also 20 microphones,

and Martin Audio amplifiers built to Lucas' and Martin's specifications. All components are specially suited to the Martin equipment.

The console, designed and built by Martin is described by Lucas as being "the most compact and easiest to operate I have ever seen." Each dial was specially ordered for the console and fits a specific need.

The studio also includes two solid state EMT echo chambers, their latest model, rotary and slide faders, three cueing systems, an equalizer, limiter, varispeed controllers for 8 and 2-track recordings, a complete click-track system and complete video tape equipment for playback of film.

The first artist to record at the studio is Charlie Brown, for whom Lucas is producing a second album on the Polydor label.

First Elvis Tour Since '58

• Continued from page 1

dates will be guided by Col. Tom Parker, Presley's long-time manager. The Detroit, Miami, Mobile and St. Louis dates are being guided by Jerry Weintraub and Martin Kummer, of Man-

agement Three, in conjunction with Jerry Bassett of Concerts West.

Presley also revealed that he expects to make a worldwide tour next year. However, Col. Parker declined to comment on the possibilities of the global junket.

Presley will wind up his current engagement at the International in Las Vegas on Sept. 7,

opening, and which has sold worldwide more than five million records and tapes.

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MCA Brings It Together



IT WAS AN en masse turnout of MCA executives—the first such meeting of all labels at one time. In back, from left: Herb Gordon, MCA Records national promotion director; John Walsh, Decca a&r; Mike Maitland, MCA Records president; Jack Loetz, executive vice president of MCA Records; Uni national promotion director; Tom Morgan, Decca director of pop a&r; Russ Regan, vice president and general manager of Uni; Rick Fris, Uni national sales manager; Dick Broderick, vice president of MCA Records International; Gil Rodin, Kapp vice president; Marvin Paris, MCA Records sales director; Norm Winter, director of press information for Kapp and Uni; Jerry Fischer, Uni controller; Harry Garfield, executive vice president of Kapp; Tony Martell, MCA Records vice president of marketing and creative services. In front, from left: John Musso, Kapp general manager; Ellis Nassour, Decca director of artist relations; Carl Maduri, Kapp national promotion manager, and Vince Cosgrave, Kapp's national sales manager.



MILT RACKMILL, board of directors of MCA Inc., was also on hand. From left: Kapp vice president Gil Rodin, Rackmill, MCA Records president Mike Maitland, and MCA Records executive vice president Jack Loetz.

JACK LOETZ, executive vice president of MCA Records, discusses the new Young Blood Records deal with Young Blood president Mike Dalton, right. MCA's Decca label has just released five albums produced by Dalton in Britain.

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Snowbird
Anne Murray
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Neanderthal Man
Hotlegs
Cap 2886

Stand By Your Man
Candi Staton
Fame 1472

Going to the Country
Steve Miller Band
Cap 2878

I Can't Be You
Glass House
Inv. 9076

Un Rayo De Sol
Los Diablos
Crazy Horse 1325

Everything's Tuesday
Chairmen of the Board
Inv. 9079

Closer to Home
GFRR
Cap 2877

Long Long Time
Linda Ronstadt
Cap 2846

Song From MASH
Al De Lory
Cap 2811

Two Little Rooms
Trella Hart
Cap 2881

Too Much Foolin' Around
Tams
1-2-3 1726



Steed Stays In Para Fold

NEW YORK—Steed Records, whose principal is Jeff Barry, has continued its production and distribution agreement with Paramount Records on a long-term basis. Barry will continue producing acts, not on the Steed label through existing commitments, but all future Barry production agree-

ments will involve Steed production.

The Paramount-Steed relationship has resulted in chart successes by Andy Kim, the Illusion and Robin McNamara. Acts Barry will continue to produce for other labels include the Monkees for Colgems and the Archies for Kirshner. Paramount is a division of Famous Music Corp.

Insiders Report

By MILDRED HALL

WASHINGTON—The Securities and Exchange Commission's June official summary of "insider" transactions reports trading by officers and directors and other holders of stock in the following companies: direct or related interest to Billboard subscribers. (Unless otherwise noted, transactions are in common stock, and Exchange stocks are reported first, followed by over-the-counter.)

ABC—E. H. Erlich sold 5,500 shares, leaving him 899.
American Automatic Vending Corp.—R. S. Reiman bought 1,000 shares, giving him 1,200 held personally, 138,578 by wife and 1,301 as custodian.

Ampex—A. M. Adams bought \$38,000 of 5 1/4 percent convertible debentures, giving him a total of this amount.

Capitol Industries, Inc.—C. P. Fitzgerald bought 1,600 shares, giving him a total of this amount. G. R. Jones bought 3,000 shares, giving him 9,439.

General Electric—L. I. Wood sold 1,000 shares, leaving him 1,677.

Gulf & Western—C. G. Blumhorn bought 16,024 shares, giving him 409,000 shares held personally and 472,892 as corporation. He also sold 2,000 warrants, leaving him 67,500 warrants. F. S. Leven reports wife bought 7,000 shares, giving her a total of 22,000.

Hammond Corp.—J. A. Volkover sold 1,819 shares, leaving 9,524 held personally, and 1,248 by wife.

Kinney National Service—L. Lewis bought 10,000 shares, giving him this amount held personally; wife bought 5,000 shares giving her this amount, and son 2,000 shares, giving him total. Lewis also reports 13,065 shares held as partnership. Morton Rosenthal reports holding 148,804 shares, and sale of 1,000 shares held by wife and brother as trustee, leaving 95,620 in this account.

MGM—G. L. Killian sold 1,900 shares, leaving him 19,100. Benjamin Melnick sold 1,000 shares, leaving him 17,013.
Metromedia—A. T. Birch bought 1,000 shares, giving him 2,022 shares.

RCA—D. L. Mills sold 6,500 shares, leaving him 8,976.
Tenna Corp.—H. H. Stone sold 1,000 shares, leaving him none.

Transamerica—J. R. Dant bought 1,500 shares, giving him 10,158. W. J. Holcombe exercised option to buy 3,202 shares, giving him this amount held personally and 513 shares in savings plan. Henry Salvatore bought 1,000 shares, giving him 8,369.

Insider transactions in over-the-counter stocks:

Creative Management Associates—L. M. Rosenthal reports buy of 23,850 shares and sale of 975 shares by L. M. Rosenthal & Co. trading account with total of 38,869 shares in this account.

National Tea Distributors—reports no trading, but month-end holdings are reported by the following officers and directors: Ralph Kafrel, 90,487 shares; Albert R. Bramy, 26,250; W. D. Pavalon, 26,250; Eugene E. Reske, 28,800; L. M. Rosmarin 84,375 held personally, and 42,187 as estate; Stella Terr, 73,489 shares; J. J. Tiedjens 280,362 shares held personally, 128,808 by family; Harold P. Thomson 4,950 shares; A. C. Valerio 26,250 shares; Robert E. Weil, 96,660 held personally, 18,540 by family; and James R. Young 7,200 shares.

Sarex Company Files Chapter 11

BERGEN, N.J.—The Sarex Corp., manufacturer of blank loaded cassettes, accessories and parts, has filed Chapter 11 of the Bankruptcy Act in U.S. District Court, New York.

The company has listed its assets at \$681,366, with liabilities at \$243,923. Principal creditors include Capitol Theater Plastics, Anco Tool & Dye, Damascus Tool Co., and Watt Transpor.

Sarex is the sixth tape company in the New York/New Jersey area to file Chapter 11 since the beginning of this year.

MCA Inc. Reaps \$6.3 Mil Profit

UNIVERSAL CITY, Calif.—MCA Inc.—which includes MCA Records' Decca, Kapp, and Uni—grossed \$138,419,000 during the first six months of 1970, according to president Lew R. Wasserman. Unaudited net income for the period was \$6,342,000. Net income for the same period in 1969 was \$7,698,000.

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Goody Paying 6c Dividend

MASPEH, New York—The board of directors of Sam Goody, Inc., has declared a six cents quarterly dividend payable Sept. 25, to stockholders of record Sept. 24, 1970. Sam Goody, Inc., presently operates a chain of eight retail audio and record stores. They also distribute records, tapes and accessories on a wholesale basis.

Cop Industries Net \$3 1/4 million

LOS ANGELES—Capitol Industries, Inc., reports a net income of \$8,715,000 or \$1.91 per common share for the fiscal year ending June 30. Sales accounting for \$178,119,000, representing a 26 percent increase in earnings over the previous year, when the earned net was \$6,561,000, equal to \$1.52 per share on sales of \$153,104,000.

Market Quotations

As of Closing, Thursday, Aug. 13, 1970

NAME	1970	Week's High	Week's Low	Week's High	Week's Low	Net Change
Admiral	14 1/8	6 1/2	100	7 1/4	6 1/2	- 1/8
ABC	39 1/2	19 1/2	159	24 1/2	22 1/2	- 1 1/2
Amet	11 1/2	5 1/2	20	5 1/2	5 1/2	0
Ampex	49 1/2	12 1/4	136	4 1/2	12 1/4	- 1 1/2
Aerometric Radio	27 1/2	5 1/2	50	6 1/2	6 1/2	0
Auto. Rec. Assoc.	11	7 1/4	114	8 1/4	8 1/4	- 3/4
Averet	13 1/2	6 1/4	348	6 1/4	6 1/4	- 1/4
Capitol Ind.	53 1/2	15	633	22 1/2	15	- 7 1/2
CBS	49 1/2	24 1/2	708	27 1/2	25 1/2	- 1
Cerron	15 1/2	6 1/4	134	9 1/4	9 1/4	- 1/4
Columbia Pictures	31 1/2	5 1/2	443	10 1/2	9 1/2	- 1/2
Decca	15 1/2	5	37	5 1/2	5 1/2	- 1/2
Disney, Walt	158	99 1/2	1421	105	89 1/2	- 9 1/2
EMI	7 1/2	3 1/2	522	4 1/2	4 1/2	0
General Electric	27 1/2	6 1/2	129	7 1/2	7 1/2	- 1/2
Gulf & Western	30 1/2	9 1/4	449	12 1/2	11 1/2	- 1/2
Hammond Corp.	16 1/2	7 1/2	392	5 1/2	7 1/2	0
Headliner	47 1/2	19 1/2	420	24	24	+ 1/4
Hervay Group	13 1/2	3	27	4 1/2	4 1/2	0
ITT	60 1/2	20 1/2	1668	38 1/2	36 1/2	- 2
Interstate United	15 1/2	4 1/2	69	7	6 1/2	- 1/2
Kinney Services	36 1/2	20 1/2	1279	24	20 1/2	- 1/2
Mackie	19	8 1/2	25	9 1/2	8 1/2	0
MCA	28 1/2	11 1/4	39	14 1/2	12 1/2	- 1/2
MGM	29 1/2	12 1/2	126	13 1/2	12 1/2	- 1/2
Metromedia	31	9 1/2	616	14 1/2	12 1/2	- 1 1/2
Mil. (Wm. Miling Mfg.)	114 1/2	10 1/2	1683	54 1/2	78 1/2	- 1 1/2
Motrola	70 1/2	31	422	39 1/2	38 1/2	- 1/2
Nat. Amer. Philips	54 1/2	19	399	23 1/2	24 1/2	- 1/2
Newsweek International	29 1/2	14 1/2	255	24 1/2	24 1/2	- 1/2
RCA	34 1/2	16 1/2	303	23 1/2	23 1/2	- 1/2
Sermon	31 1/2	12	87	14 1/2	13 1/2	0
Scope	41 1/2	8	117	10 1/2	10 1/2	- 1/2
Texaco	25 1/2	10	5089	12 1/2	10	- 1 1/2
Tenne Corp.	20 1/2	4 1/2	238	5 1/2	4 1/2	- 1/2
Transamerica	36 1/2	11 1/2	115	12 1/2	12 1/2	- 1/2
Transcontinental	24 1/2	4 1/2	5 1/2	4 1/2	4 1/2	- 1/2
Triangle	17 1/2	10 1/4	17	14	13 1/2	+ 1/2
20th Century Fox	6	4	60	8 1/2	8 1/2	- 1/2
Vendo	17 1/2	10	19	12	11 1/2	- 1/2
Vineux	25 1/2	5 1/2	37	5	7 1/2	0
Worlwide	15	6 1/2	20	8 1/2	8 1/2	- 1/2
Zenith	37 1/2	22 1/2	449	21 1/2	30 1/2	- 1 1/2

As of Closing, Thursday, Aug. 13, 1970

OVER THE COUNTER*	Week's High	Week's Low	Week's High	Week's Low	Week's Low	Week's Low
ABCO Ind.	4 1/2	4 1/2	4 1/2	1 1/4	1 1/4	1 1/4
Allstate Inc.	4 1/2	3 1/4	4	...	...	...
Amco	4 1/2	3 1/4	3 1/4	1 1/4	1 1/4	1 1/4
Audio Fidelity	1 1/2	1 1/2	1 1/2	1 1/4	1 1/4	1 1/4
Bally Mfg. Corp.	10	9	10	3 1/2	2 1/2	2 1/2
Centennial	10	9	10	3 1/2	2 1/2	2 1/2
Cassette-Cartridge	1 1/2	1 1/2	1 1/2	1 1/4	1 1/4	1 1/4
Creative Management	7 1/2	6 1/2	6 1/2	4 1/2	4 1/2	4 1/2
Decca	4 1/2	3 1/4	3 1/4	1 1/4	1 1/4	1 1/4
Diet-O-Tape	2 1/2	1 1/2	1 1/2	1 1/4	1 1/4	1 1/4
Fairchild Inc.	9	8 1/2	9	3 1/2	3 1/2	3 1/2
Fidelity	3 1/2	3 1/2	3 1/2	3 1/4	3 1/4	3 1/4
Gates Learjet	5 1/2	4 1/2	4 1/2	4 1/2	4 1/2	4 1/2
GRT Corp.	5 1/2	4 1/2	4 1/2	4 1/2	4 1/2	4 1/2
Hammond	7 1/2	6 1/2	6 1/2	4 1/2	4 1/2	4 1/2
ITC	1 1/2	1 1/2	1 1/2	1 1/4	1 1/4	1 1/4
Kaplan	1 1/2	1 1/2	1 1/2	1 1/4	1 1/4	1 1/4
Koss Electronics	3	2 1/2	2 1/2	2 1/4	2 1/4	2 1/4
Lib Broadcasting	5 1/2	4 1/2	4 1/2	4 1/2	4 1/2	4 1/2

AUGUST 22, 1970, BILLBOARD

The World of SOUL



Detail from the painting "Homage to a Giant" by Wadsworth Jarrell

A Billboard Spotlight

JESUS LOVES

The Voices of East Harlem

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TOP SOUL RECORDS, ARTISTS AND LABELS

FOR 1st 6 MONTHS OF 1970

The information compiled for these listings was based on the weekly Soul Singles and LPs charts. These listings, as well as the weekly charts, do not reflect actual sales figures. The ratings take into account the number of weeks the disk stayed on the chart, plus the weekly positions it held during its chart life. Each weekly position was assigned a numerical order point (i.e., No. 1 received 50 points, No. 2 received 49 points, etc.). The listings cover the period from the Jan. 3 through

the June 27 issue of Billboard. These listings were compiled by the staff of the Billboard Music Popularity Charts Department, under the direction of Andy Tomko. NOTE: Where two artists shared a record, and each is known in his own right, the points were divided equally between the two artists. For records with multiple recording, in cases where two records were tied in total points, the record attaining the higher chart position was listed first.

TOP SOUL SINGLES

Pos. TITLE—Artist (Label)

1. THANK YOU (Falletin Ma Be Nice Ah Agin)—Sly & the Family Stone (Epic)
2. A NIGHT IN GIBRALTAR—Booker Benton (Columbia)
3. LOVE ON A TWO WAY STREET—Motown (Stang)
4. TURN BACK THE HANDS OF TIME—Tyrona Davis (Dakar)
5. GEMELLIUS SINGLES—Tommy (Stang)
6. CALL ME—Aratha Franklin (Atlantic)
7. GIDNY! I (Blow Your Mind This Time)—Aratha Franklin (Atlantic)
8. ABC—Jackson 5 (Motown)
9. I WANT YOU BACK—Jackson 5 (Motown)
10. THE THRU IS GONE—B. King (BlueWay)
11. UP THE LADDER TO THE ROOF—Supremes (Motown)
12. THE BELLS—Originals (Soul)
13. HEY THERE LONELY GIRL—Eddie Holman (ABC)
14. OO THE FUNKY CHICKEN—Rulus Thomas (Stax)
15. YOU'RE THE ONE—Little Sister (Stone Flower)
16. COORE & REAGAN/SUGAR SUGAR—Wilson Pickett (Atlantic)
17. LOVE BONES—Johanne Taylor (Stax)
18. YES I'M NEW DAVE—B. King (BlueWay)
19. GIVE ME JUST A LITTLE MORE TIME—Chairman of the Board (Invictus)
20. GOTTA HOLD ON TO THIS FEELING—Jr. Walker & the All Stars (Soul)
21. YOU NEED LOVE LIKE I DO (Don't You)—Jody Knight & the Pips (Soul)
22. TO THE OTHER WOMAN—Doris Duke (Canyon)
23. CALIFORNIA GIRL—Eddie Floyd (Stax)
24. YES I'M NEW DAVE—B. King (BlueWay)
25. AND MY HEART SANG (La La La)—Branda & the Tabulations (Top & Bottom)
26. CRYING IN THE STREETS—George Parkins (Silver Fox)
27. SOMEDAY WE'LL BE TOGETHER—Oana Ross & the Supremes (Motown)
28. MOON WALK—PART 1—Joe Simon (Sound Stage 7)
29. I CAN'T LEAVE YOUR LOVE ALONE—Clarence Carter (Atlantic)
30. LOVE LAND—Charles Wright & the Watts 103rd Street Rhythm Band (Warner Bros.)

Pos. TITLE—Artist (Label)

32. REACH OUT AND TOUCH (Somebody's Hand)—Oana Ross (Motown)
33. IF WALKS COME TRUE—Little Milton (Checker)
34. CHECK OUT YOUR MIND—Impressions (Charlton)
35. SWEET FEELING—Candi Station (Fama)
36. NEVER HAD A DREAM COME TRUE—Stavie Wonder (Tamla)
37. BABY I LOVE YOU—Little Milton (Checker)
38. FARTHER ON DOWN THE ROAD—Joe Simon (Sound Stage 7)
39. I'M JUST A PRISONER—Candi Station (Fama)
40. POINT IT OUT—Sonny Robinson & the Miracles (Tamla)
41. LET A MAN COME IN AND DO THE POPCORN—PART II—Blaines Brown (Top & Bottom)
42. THE TOUCH OF YOU—Branda & the Tabulations (Top & Bottom)
43. IT'S ALL IN THE GAME—Four Tops (Motown)
44. ON WHAT A DAY—Dells (Cadet)
45. AIN'T IT FUNNY NOW—James Brown (King)
46. LOVE ON LET ME—Friends of Distinction (RCA)
47. IF YOU'VE GOT A HEART—Bobby Band (Duke)
48. OOH CHIL/DEAR PROUDNESS—Stairsteps (Buddah)
49. BAND OF GOLD—Payne (Invictus)
50. LOVELY WAY SHE LOVES—Mommets (Stang)
51. SHE DIDN'T KNOW (She kept on Talking)—Joe Dee Warwick (Josie)
52. CHICKEN STRUT—Mommets (Josie)
53. AIN'T THAT LOVING YOU—Luther Ingram (Ko)
54. SO MUCH LOVE—Faith, Hope & Charity (Maebe)
55. GOOD GUYS ONLY WIN IN THE MOVIES—Mal & Tim (Bambino)
56. 3 MINUTES 2 HEY GIRL—George Kar (All Platinum)
57. THE SIRETS—Oana Ross & the Supremes (Motown)
58. KEEP ON DOWN—Isley Brothers (T-Neck)
59. SPIRIT IN THE DARK/THRU THE LIVES IS GONE—Artha Franklin & the Pips (Soul)
60. SO EXCITED—B. King (BlueWay)
61. BALL OF CONFUSION (That's What the World Is Today)—Artha Franklin & the Pips (Soul)
62. SOUL SISTER—like a Tina Turner (Blue Thumb)
63. IS IT BECAUSE I'M BLACK—Syl Johnson (Twilight)
64. VINE VINO—J. C. (Karp)
65. FRIENDSHIP TRAIN—Glady Knight & the Pips (Soul)
66. HOW CAN I FORGET YOU—Marvin Gaye (Tamla)

Pos. TITLE—Artist (Label)

67. THE CAT WALK—Village Soul Choir (Abbott)
68. THESE EYES—Jr. Walker & the All Stars (Soul)
69. THE LOVE YOU GIVE—Jackson 5 (Motown)
70. DEEPER IN LOVE WITH YOU—Ojays (Neptuna)
71. LOOK-A-PY PY—Mommets (Josie)
72. I COULD WRITE A BOOK—Jerry Butler (Mercury)
73. UNION SONG—Marvin Gaye & Tammi Terrell (Tamla)
74. WHAT YOU GAVE ME—Marvin Gaye & Tammi Terrell (Tamla)
75. SOUTHA FINE—Joe Dee Warwick (Josie)
76. SWEET INSPIRATIONS (Atlantic)
77. GOTTA SEE IF I CAN'T GET MOMMA (To Come Back Home)—Jr. Butler (Atlantic)
78. I'LL NEVER FALL IN LOVE AGAIN—Olaone Warner (Scepter)
79. BHH—Dyna & the Blazers (Original Sound)
80. GUESS WHO—Ruby Waters (Motown)
81. COME TOGETHER—isa & Tina Turner (Minit)
82. WALK A MILE IN MY SHOES—Willie Hurst (Fama)
83. I LOVE YOU—Dis. Levell (Dakar)
84. MY MONEY & ME—Luther Ingram (Ko)
85. LAUGHIN' & CLOWNIN'—Ray Charles (ABC)
86. I'M SO GLAD I FELL FOR YOU—David Ruffin (Motown)
87. LOVER WITH A REPUTATION/IF LOVE RULED THE WORLD—Bobby Band (Duke)
88. I LOVE YOU—Dis. Levell (Dakar)
89. MORE THAN I CAN STAND—Bobby Warner (Minit)
90. WHO'S GONNA TAKE THE BLAME—Sonny Robinson & the Miracles (Tamla)
91. MESSAGE FROM A BLACK MAN—Whitnats & the Whatast Band (A&J)
92. YOU GOT ME—Jr. Walker & the All Stars—Chairmen of the Board (Invictus)
93. WESTBOUND #5—Flaming Ember (Hot Wax)
94. HOW CAN I TELL YOU I'M A BAD—Leonides (Lock)
95. STEAL AWAY—Johnny Taylor (Stax)
96. FUNNY DRUMMER—James Brown (King)
97. IF HE CAN GO AWAY—Isley Brothers (T-Neck)
98. TAKE IT OFF HIM AND PUT IT ON ME—Clarence Carter (Atlantic)
99. GET DOWN PEOPLE—Fabulous Cousins (Moira)
100. IF I LOSE YOUR LOVE—Detroit Emeralds (Westbound)
101. COUNTRY PREACHER—Cannoball Adairley Quintet (Capitol)

TOP SOUL LP's

Pos. TITLE—Artist (Label)

1. SWISS MOVEMENT—Les McCann & Eddie Harris (Atlantic)
2. I WANT YOU BACK—Jackson 5 (Motown)
3. STAND—Sly & the Family Stone (Epic)
4. COMPLETELY WELL—B. King (BlueWay)
5. PUZZLE PEOPLE—Templations (Gordy)
6. DELFONICS SUPER HITS—Philly Groove (1)
7. THIS BUILT IN LOVE WITH YOU—Aratha Franklin (Atlantic)
8. SATYAMA—Columbia
9. WALKING IN SPACE—Jonico Jones & the Supremes (Motown)
10. CREAM OF THE CROP—Oana Ross & the Supremes (Motown)
11. TODAY—Booker Benton (Columbia)
12. AIN'T IT FUNNY—James Brown (King)
13. PSYCHEDELIC SHACK—Templations (Gordy)
14. SATYAMA—Columbia
15. FEELING GOOD—David Ruffin (Motown)

Pos. TITLE—Artist (Label)

18. LINE IT IS—Oolands (Columbia)
19. LOVE AND HAPPINESS—Chambers Brothers (Columbia)
20. ERICITY, GROOMY & GETTIN' IT—David Porter (Enterprise)
21. ICE ON ICE—Jerry Butler (Mercury)
22. WHAT DOES IT TAKE TO WIN YOUR LOVE—Jr. Walker & the All Stars (Soul)
23. COUNTRY PREACHER—Cannoball Adairley Quintet (Capitol)
24. FOUR IN BLUE—Sonny Robinson & the Miracles (Tamla)
25. ROYALTY KNIGHT & THE PIPS GREATEST HITS—Soul
26. ISAK HATES MOVEMENT—Enterprise
27. TOM JONES LINE IN LAS VEGAS—Parrot
28. I'M FOR REAL—Originals (Soul)
29. FUNADELIC—Westbound
30. DIORNE WARRICK'S GREATEST HITS, VOL. II—(Scepter)
31. LOVE YOU—Eddie Holman (ABC)
32. STILL WATERS RUN DEEP—Four Tops (Motown)
33. LOVE IS BLUE—Dells (Cadet)
34. REAL FRIENDS—Friends of Distinction (RCA)

Pos. TITLE—Artist (Label)

35. DOWN HOME STYLE—Brother Jack McDuff (Blue Note)
36. ON BROADWAY—Artha Franklin & the Pips (Soul)
37. THAT'S THE WAY LOVE IS—Marvin Gaye (Tamla)
38. NITTY GRITTY—Glady Knight & the Pips (Soul)
39. STEVE WONDER LIVE—Tamla
40. MEMPHIS UNDERGROUND—Herbie Mann (Atlantic)
41. I'LL NEVER FALL IN LOVE AGAIN—Olaone Warner (Scepter)
42. I'M FOR REAL—Originals (Soul)
43. BLACK GOLD—Nina Simone (RCA)
44. ARETHA'S HITS—Aretha Franklin (Atlantic)
45. I HOME WITH O. C. SMITH—Columbia
46. LOOK NO BAD—Nancy Wilson (Capitol)
47. HURT A PY PY—Mommets (Josie)
48. B. G. GREASES—(Moe)
49. LET IT BLEED—Rolling Stones (London)
50. IT'S A MOTHER—James Brown (King)

TOP SOUL SINGLES ARTISTS

Pos. ARTIST—Label (# of Records on Chart)

1. JAMES BROWN—King (5)
2. JACKSON 5—Motown (3)
3. ARTHA FRANKLIN—Atlantic (3)
4. Mommets—Stang (2)
5. BROOK BENTON—Columbia (2)
6. TEMPTATIONS—Gordy (2)
7. B. KING—BlueWay (2)
8. BRENDA & THE TABULATIONS—Top & Bottom (2)
9. DELLS—Cadet (2)
10. JOE SIMONE—Sound Stage 7 (2)
11. LITTLE MILTON—Checker (2)
12. DELFONICS—Philly Groove (2)
13. JONICO JONES—Epic (1)
14. CAROL STATION—Fama (1)
15. JR. WALKER & THE ALL STARS—Soul (1)
16. GLADY KNIGHT & THE PIPS—Soul (2)

Pos. ARTIST—Label (# of Records on Chart)

17. EDDIE HOLMAN—ABC (2)
18. CHAIRMAN OF THE BOARD—Invictus (2)
19. JOHNNIE TAYLOR—Stax (2)
20. TYRONE DAVIS—Ohar (1)
21. WILSON PICKETT—Atlantic (2)
22. SUPREMES—Motown (1)
23. RUFUS THOMAS—Stax (1)
24. LITTLE SISTER—Stone Flower (1)
25. MARVIN GAYE—Tamla (5)
26. CLARENCE CARTER—Atlantic (2)
27. DORIS DUKE—Canyon (2)
28. IRE & TINA TURNER—Blue Thumb, Minit, Liberty (3)
29. SONNY ROBINSON & THE MIRACLES—Tamla (2)
30. Mommets—Josie (3)
31. BOBBY BAND—Duke (2)
32. EDDIE FLOYD—Stax (1)
33. JERRY BUTLER—Mercury (3)

Pos. ARTIST—Label (# of Records on Chart)

35. IMPRESSIONS—Columbia (3)
36. LUTHER INGRAM—Ko (2)
37. STEVE WONDER—Tamla (2)
38. GEORGE PERKINS—Silver Fox (1)
39. OANA ROSS & THE SUPREMES—Motown (1)
40. CHARLES WRIGHT & THE WATTS 103RD STREET RHYTHM BAND—Warner Bros. (1)
41. ISLEY BROTHERS—I-Neck (2)
42. OLANA ROSS—RCA (1)
43. FOUR TOPS—Motown (2)
44. MEL & TIM—Bambino (2)
45. FRIENDS OF DISTINCTION—RCA (2)
46. SYL JOHNSON—Twilight (1)
47. OFKE & THE BLAZERS—Original Sound (2)
48. PENE PAYNE—Invictus (2)
49. STAIRSTEPS—Buddah (1)
50. OEE DEE WARRICK—Atco (1)

TOP SOUL LP ARTISTS

Pos. ARTIST—Label (# of LP's on Chart)

1. TEMPTATIONS—Gordy, Motown (5)
2. DIANA ROSS & THE SUPREMES—Motown (5)
3. ISAK HATES—Enterprise (2)
4. JAMES BROWN—King (5)
5. JACKSON 5—Motown (2)
6. ARTHA FRANKLIN—Atlantic (2)
7. B. B. KING—BlueWay (2)
8. SLY & THE FAMILY STONE—Epic (1)
9. DELLS—Cadet (2)
10. DELFONICS—Philly Groove (1)
11. GLADY KNIGHT & THE PIPS—Soul (2)
12. JOE SIMONE—Sound Stage 7 (1)
13. QUINCY JONES—A&M (1)
14. DIORNE WARRICK—Scepter (3)
15. JERRY BUTLER—Mercury (3)
16. BROOK BENTON—Columbia (1)
17. SONNY ROBINSON & THE MIRACLES—Tamla (3)
18. SATYAMA—Columbia (1)
19. JR. WALKER & THE ALL STARS—Soul (2)

Pos. ARTIST—Label (# of LP's on Chart)

20. FRIENDS OF DISTINCTION—RCA (3)
21. LES MCCANN—Atlantic (2)
22. STEVE WONDER—Tamla (2)
23. DAVID RUFFIN—Motown (1)
24. EDDIE HARRIS—Atlantic (1)
25. CHAMBERS BROTHERS—Columbia (1)

TOP SOUL LP LABELS

Pos. LABEL (# of LP's on Chart)

1. MOTOWN (12)
2. ATLANTIC (12)
3. ENTERPRISE (4)
4. SOUTHERN (4)
5. GORDY (3)
6. COLUMBIA (7)
7. TAMLA (4)
8. KING (5)

Pos. LABEL (# of LP's on Chart)

9. BLUEWAY (2)
10. EPIC (1)
11. CADET (3)
12. PHILLY GROOVE (1)
13. A&M (3)

TOP SOUL SINGLES LABELS

Pos. LABEL (# of Records on Chart)

1. MOTOWN (9)
2. ATLANTIC (13)
3. SOUTHERN (6)
4. STAX (6)
5. KING (5)
6. TAMLA (9)
7. INVICTUS (5)
8. STANG (3)
9. GORDY (3)
10. FAME (4)
11. COLUMBIA (3)
12. ABC (3)
13. BLUEWAY (2)
14. DAKAR (2)
15. TOP & BOTTOM (3)
16. CADET (2)
17. SOUND STAGE 7 (2)
18. CHECKER (2)
19. PHILLY GROOVE (2)
20. EPIC (1)
21. CARMON (3)
22. BROWN (6)
23. SILVER FOX (5)
24. ATCO (5)
25. STONE FLOWER (1)

Soul Radio Must Serve Community Needs

By BERNARD E. GARNETT

(Please note that the opinions expressed in this article are those of the author and do not necessarily reflect the opinions of the Race Relations Information Center, by which the author is employed.)

"Black disk jockeys waste too much time spinning records by white 'rock' music artists trying to cop on the 'soul' sound, when there are so many black artists with the genuine article."

The statement was made in Nashville recently, by a young, Black public relations representative from the record industry. His Music City stop was part of a cross-country junket to promote several new soul releases from his company.

Last spring, the owner of a fledgling soul records establishment criticized Black DJs who ignore the offerings of struggling artists—until they become hits—to jump on the bandwagons of already established stars, for the sake of boosting to their listeners, "You heard it first, here."

Spoken like true Soul Brothers, one might say. Or, one might suspect that both of these men had ulterior motives. After all, the more air time devoted to publicizing "acid" or name performers, the less time spent peddling the wares of these two record men.

But whatever their intentions, both the publicist and the record entrepreneur cited one of the main faults of Soul radio, the disk jockey.

Much too often, the Black disk jockey is no more than a mercenary, a programmed robot who couldn't function without his sales charts. He imagines himself a link maker, a celebrity, or a Don Juan of Soulville. He permits a white employer with no feeling or knowledge of the Black community to convince him that his people prefer nothing but "soul"—a misnomer for what once was called rhythm and blues—when he knows that his listeners are much more versatile. ("Soul," as a substitute for R & B is challenged because of the implicit suggestion that Gospel, Jazz, Native Folk, and other Black music forms are not soulful.)

Then, the Black disk jockey is likely to broadcast soul with a seventh-grader's mentality—hooping and shouting through the same 20 to 30 records, 24 hours a day. From station to station, to state, East to West, these overplayed 20 to 30 numbers are "Hit No. 1" on this week's Soul Survey, or "Pick Hit of the Week," or "Golden Blast from the Past." The pattern varies only slightly.

For Golden Blasts, some Black disk jockeys simply pull a few old records from the (inadequate and poorly maintained) record files. Seldom do they research further into the past than five years (those who check at all). Classics of rhythm and blues and other Black music styles are more likely to be played by white jocks, on white oriented or general market stations, than by Black DJs.

Little Planning

Obviously, some "soul jocks" plan very little in advance, except maybe a new nonsense rhyme they'd like to try on their audiences. This writer has heard too many disk jockeys stumble over simple passages, leave dead spots on the air, ramble the same phrases over and over again—and heard them too many times from the same announcers—to be convinced that the majority of Soul Radio's disk jockeys enter the studios early enough to prepare their programs. When a jock in the South suddenly had to leave the air on an emergency, his substitute had no guideline but records that had been played an hour earlier. So, they were played—in

the very same order. Some adequate planning would have averted this.

One could not believe it, but there actually are Black disk jockeys in 1970, who are proud of their abilities to ramble trite, nonsensical, hardly intelligible rhymes, that do nothing but perpetuate white myths of "tough" consciousness.

It was nearly two decades ago that white would-be comedians, dressed in zoot suits and porkpie caps or wide-brimmed hats, ended that degrading practice of shuffling across stages and talking the way they thought Black folks did. Today, however, rhyme-and-rhythm disk jockeys do it for them.

Here's the real tragedy: criticize the Black disk jockey for his disservice to the community, and he will invariably argue, "People like it." They claim to possess hundreds of letters and numerous survey results to support their claims. Often, however, there are other important factors, such as contests that might have attracted listeners, lack of competition from rival Soul stations, etc. Some broadcasters have hinted that others inflate or tell half-truths about their audience figures.

Many Soul stations never have conducted an honest poll to determine community tastes. They couldn't. First of all, broadcast reformers contend that they have caught many broadcasters inflating their survey claims at FCC license renewal time.

Secondly, if most Soul stations honestly sought to determine the tastes and interests of the communities they profess to serve, they would know that a significant percentage of the Black community does not prefer Soul music. Many do not even like it.

In everyday conversations, news interviews and complaints to station managers, all have protested the all-Soul music format. Many blacks find Jazz, Black comedy, show tunes featuring blacks, etc., refreshing changes from the "24 hours of James Brown" syndrome that, a Nashville TV-radio citizens' coalition has said as much in its effort to change some policies of WVOL in Nashville.

What most Soul stations pass off as Black-interest news and public affairs programming is pathetic. Several offer packaged network news services that don't even pretend to serve the Black community. The oft' faithful teletype machine is the station's mainstay—most news reports, no matter how background or uninteresting material, but as the primary source of news. Sometimes, the allegedly public service programming is more of a disservice. As WSOK in Savannah, Ga., for instance, two public affairs programs feature addresses by C. G. Lester Maddox and Sen. Herman Talmadge, both well-known foes of racial progress.

Though advancements have been made in Soul radio over the past ten years—very seldom out of the goodness of the broadcasters' hearts—the medium still has yet to live up to its full potential. Management must bear most of the blame, of course.

It is management, usually white management, that milks a station and the community it attracts of all possible profit, invests as little as possible on meaningful, professionally presented programming, often accepts advertisements from unscrupulous merchants, and does skip-rope to dodge FCC.

But the Black disk jockey who sits and does nothing but play the white man's game is doing much less than he can to help. (The Black manager or executive who does a station and the community it attracts of all possible profit, invests as little as possible on meaningful, professionally presented programming, often accepts advertisements from unscrupulous merchants, and does skip-rope to dodge FCC.)

The Black jockey should read and understand news developments . . . in newspapers, magazines, books—

the Black press as well as general media. He should check trade publications for current developments and trends in everything besides hit charts.

He should endeavor to become an expert in his profession and to gain some knowledge of related fields. With this knowledge, he could develop a number of ways of serving his community more effectively.

For instance, he could offer his listeners more than record label readings. "I Want You Back," "The Love You Save," and "ABC" are only parts of the Jackson Five story. Who are they? Where do they live? How did they get into show business? What famous recording artist discovered them? And this knowledge should be gathered and passed on to the listeners . . . about every noteworthy performer. Jazz and classical music announcers tell their listeners more than, "The name of this song is . . ." Aren't Soul listeners entitled to the same?

The informed announcer averts the stupid mistake made by one jock several years ago, when "Hello Dolly" was the most talked about musical on Broadway. He played Louis Armstrong's recording of the title tune (at least, that much was commendable) and informed his listeners, in effect, "You teenagers may not remember it, but I think that was a big hit when your parents were young."

The informed deejay should develop an awareness of community. He should establish a rapport in which the Black community considers him a friend, and vice versa. He must realize that serving the community entails more than emceeing dances and live music shows.

He could engage in youth work, or aid community efforts against racism. He could assure that his on-air conduct never embarrasses or insults his audience. In fact, his sense of community should make him want to render the most effective, entertaining, informative job possible.

When this awareness of community and the knowledge gained are combined, it can have tremendous results. Suddenly, the Black DJ realizes that as long as "Top 40" and other general market outlets wish to stifle the advancement of Black art in a racist backlash scheme, it is incumbent upon him to place the artistic survival and endeavors of his Brothers and Sisters over any silly sense of "fairness."

He also realizes that every record judged as possessing controversial content should be presented to his listeners, and that he is acting unfairly to himself, his community and the recording industry when he favors certain performers over others, strictly for selfish motives.

He evolves from "jive-talking" disk jockey to "personality" jock, with a colorful and entertaining style that won't insult the Black community. And his "Golden Oldie" presentations have some legitimacy.

The Black disk jockey should seek relevant and progressive programming and fair employment. If all his efforts fail to persuade his bosses to respond favorably to the Black community, he should do whatever is necessary to correct the injustices—even if it means aiding the community efforts against stations, boycotting sponsors, or striking, among tactics employed by announcers at many stations.

Of course, there are many Black jockeys who serve the needs of their communities, no matter what actions their employers take. These are the true professionals.

The jock who fails to join these commendable few hastens to the Federal Communications Commission. Johnson warned of at the NATRA convention of 1968, when the Black disk jockey becomes a "modern day electronic Nero, playing recorded fiddle music while your own Rome burns."

A choice between

By CURTIS MAYFIELD
President, Curtom Records

Music like any thing else requires a lot of hard work and self discipline. It's a funny thing about artists, the ones who seem to "make it" overnight. Every artist thinks I know that's an overnight success has been there struggling and paying his dues for quite some time. In the last few years with the advent of stereo equipment, the record industry seems to be 50 times bigger than it was say—ten years ago. Where is all this leading? Are Black artists still in the "struggle"? Where is music today going? Popular music, commercial music? Let's face it, music will always be here. As it spreads out and takes in more and more, of course, a lot of people are not going to be as strong or aren't going to be prepared for it.

But of course, the strong always survive and those

that think young and are hip to what's happening are the people who are the heart of the music industry. Music is going to be here as long as you and I, if we come back a hundred times I've heard some artists say, you know, like they feel kind of uptight that the record industry is almost kind of monopolized by the youth movement. Well, it is what's happening in everything. Maybe some of the older artists have forgotten how it is to be young. You know we were all young once! The whole thing is youth. Let's face it, youth is the heartbeat of the whole world.

The only label that has ever bothered me was one particular label. It was a Black label and it used to brand down an individual or a group or whenever it may be as being Black. Folk rock, acid rock, I can understand it to some extent because there are certain ingredients, there are certain recipes that make up these different sounds, so I can see where they can be labeled. But R&B and pop are two labels that I feel

have no foundation; other than one tends to say, well, that's the Impressions, they're R&B.

No matter how deeply they get into Beethoven or in the symphony, that's an R&B product and pop that's the white artist.

I feel that there should be no such labels, especially in today's time, when so many people, you listen to B.B. King and he's got a symphony behind him and he's doing beautiful things, so what does it matter what color he is? As a matter of fact, there are more white artists doing R&B than there are Black artists, if you want to label it. There could be a switchdown, pop can be R&B and R&B can be pop.

"Check Out Your Mind," the Impressions' new single, has incorporated the elements of these new sounds that are good and pleasing to the ear and at the same time it maintains the beat and a kind of feeling that is unique and kind of different. Every idea for

(Continued on page 16)

They'll give you something to
talk about at the next NATRA convention.



On Columbia Records

A Whole New Thing

• Continued from page 14

each tune is different and it comes in so many different ways. You just wouldn't believe how you come up with a tune, and even after you come up with it you still don't know how you're going to lay it out. Sometimes you don't actually come with the final bit of the recipe until the last five minutes in the studio. It just happens that way sometimes. That's why I can never take all the credit; you never know what's going to come out in the same manner. I can never say where the Impressions are going. I don't yet know! Because I don't know where the world is going! It's very difficult for me to say—ah I can say that I know one thing that will always be with masses of people, of course, there's always going to be the way out minorities, and the minority that has their own way of thinking, but for the masses simplicity is of the utmost importance.

So I do know that through whatever my ideas may be, I must be able to simplify it in such a manner as to where the masses can understand it and pick it up and dig it. The ear of the public is definitely becoming more sophisticated. In other words, for you to take care of business right, particularly if you're thinking commercially, you can't have that individual, that personal selfishness.

Tricky Lines

Music should communicate a message to the overall public, considering they're the ones that have to buy it. You must be able to simplify things and I think that is what basically hurt the jazz movement. Simply because, what does it mean, you're an A-1 musician and I'm an A-1 musician and when you play some of those changes and some of those tricky lines it gasses me because our minds are equal, but just for the regular layman who is spending the bread, when he comes in there he's got to have something basic that he can groove with. You might be tremendous, you might be a genius, but what does it mean if the other thousand people sitting in there don't understand it because they're not musicians?

I'm a musician not a politician. But if you're Black and out front in any manner you just simply have to be involved. We should all realize that there is no one leader. I had a lyric where I started, "Every brother is a leader and every sister is a breeder," it's

just a matter of every body getting themselves together and going on and playing their part.

This will come as quite a surprise to a lot of people, but I'm moving from Chicago, South! Not back down South because I'm a native Chicagoan. I'm moving to Atlanta, Atlanta, as you probably know, is a very progressive city for the Black man. I've been travelling back and forth to Atlanta for years before I picked up on it really being a sensational town for an individual getting ahead. I went to Atlanta one day and I found many things happening, many things that I was very proud of on their part and very ashamed on my part, me, supposedly to be in business, living in Chicago, being somewhat of a celebrity and earning big-time money... one would think that I'd have it made, and yet, I could see a lot of Black people in Atlanta, their annual earnings sometimes might not be as much as mine were for one week! Still, they were doing better than I was. I was rather proud of that fact that so many people in such a small area could and were doing it.

It made me realize that... WOW! Maybe this is where I ought to be, among the people that want to be! Maybe this is where it's at! In Atlanta you've got a different kind of price about being Black, but there, Black people are doing their thing. They may not be as hip, you know, into the up-to-date happenings and what people are talking about but, where it truly counts, the meat of moving ahead and being stable and really using the vote or whatever's necessary to get them ahead as a mass community. I would think that they are probably first. Not to degrade or make the Black people in the North feel that they're not doing their thing, but all I'm saying is for one small town if everybody could look upon Atlanta and sort of lay out their thing in the same manner, we would go much further.

Down South

It is my opinion, the way I see it, for the many Black people who want to do their thing, they should migrate back down South.

Having never lived South in my life I'm moving to Atlanta. That's how much I believe in it's people. Of course, I've got my gripes about the governor and Georgia itself, but I've got my gripes about this whole country. Just "laying in the cut" up North doesn't mean that I'm any more free, as a matter of fact, the best way for me to do my thing is know the country direct, and in Georgia I'll be able to do this. With that

understanding, I realize that the name of the game is to be as successful as possible.

You have the Memphis sound and we're going to create the Atlanta sound. The Atlanta sound is going to be basically the Mayfield sound. The sounds of Camad Media Productions, the sound of Curton Records.

We're putting in my next dream, other than living in Atlanta, we're going to open a recording studio, but not for commercial purposes. When I say not for commercial purposes I mean that I won't be recording or leasing it out to different record companies just to record their tunes. It will be basically a production company, the studio being an asset only to the people who are part of the production staff. We hope to work into it 12-16 hours a day doing nothing but taking our masters for the entire music industry. In such a town as Atlanta there are a great many qualified Black people that can really be able to get a chance to really do their thing, as part of what we're trying to do. Being located in the heart of the country, I will be able to take in quite a few Blacks as well as white people who just would not have the chance to display the talents that they have. On the other hand, I feel it will be something truly beneficial to the community and we're going to try to lay it in there in that manner. I didn't go downtown Atlanta, as a matter of fact, I went right to the heart of the Black area, right in the Atlanta College Complex area and this is where we're going to make things beautiful.

I think our greatest problem today, as far as Black people are concerned is Black people. In other words, we value only material things and we have very little value for the things that are even more important such as, this being our country, at this point let's face it, we can still be completely wiped out and it would hurt no one. We fail to realize that in rooting ourselves we will not only be strong within ourselves, but we will build allies. Once you become rooted into the ground, to pull up one root is to hurt another and to pull a community up is to hurt the next community. So, you automatically make your white community your allies because they don't want to get hurt either. We haven't picked up on that but I think it's coming very rapidly. And that's what we're out to prove. The only thing we can say to Black people who want to know what soul is, is... Check out our mind!

Notice More Black Youth In My Audience

By B. B. KING

I think soul, and especially to the Black people, is something to hold on to. A word that we can be proud to use because we feel that we do have soul. I think sometimes the word maybe overused, but I believe that everybody has "soul." Honestly I believe everybody has soul, but a lot of people may not dig some of the soul that we do here, but as far as the music is concerned, I think it is a great thing. It's a great thing because then people really when they mention the word "soul" they try to put themselves into what they are doing, which is something that a lot of us have done all of our lives, that is put all we have in it. A lot of the young people are now beginning to do it and it reminds me of going back to church again. We used to get the same feeling that we call "soul" at that time when we were going to sanctified churches. To me it seems like it is sort of revolving back to that. This is good, because then when a person sings, they mean what they are singing, they feel what they are doing and they are really living it at that time.

Sometimes to me, get the feeling like I'm back in church and seems like whatever burden that have been holding me down seem to lighten a bit. That's my conception of soul, the real feeling. I do think that this going to help not only the blues but it is going to help music as a whole because it is hard for anybody to sit and sit still while somebody is singing soulfully.

I think soul has had a definite effect on the American public, Black and white. I personally don't dance, but when I feel like moving I feel like most of America also feels like moving. When you see the youth start to singing the soul music and moving about with it, you feel like moving too. So soul has had a lot of influence on America as a whole, Black, white or what-have-you.

I think music has brought the races closer together which it has always done.

I think now more so because the one thing that has been needed is for the youth of the world to get

together. I notice when we play colleges, underground concerts and concerts, I can see a Black head move and a white head move. In fact I notice that they even dig me, what I'm doing.



B.B. KING

In the immediate past and now I notice that my audiences have increased in white participation to a ratio of about 70 percent white whereas I used to play to predominantly Black audiences. The margin of white participation seems to be even widening but I do notice now that we are beginning to pull in more of the young Black youth. For a long time we hadn't been appealing to them at all. Now that the change has started I have had a lot of the Black youth come up to me and say that we haven't liked the blues, but we like you and this is a sign for me because this hadn't happened for a long period of time. We noticed about two years ago that all of a sudden we had a young white following and now we also notice that it has started to integrate into the white adult following. I have always had a Black adult following but now we seem to be picking up more even in this category.

Whatever additional success that I might have attained I think can be attributed to the European groups who took notice of the American Black singers, studied the Black music and started their own thing doing what we Blacks have been doing all of the time and they re-imported this music back to America. It seems that the American white youth, being as crazy about the European groups, took notice to the blues type of music and opened their eyes and ears to what the American blues artists were doing. I have had white youth come up to me and say, "We have heard your name before but we did not pay any attention to it, but now we realize that we have been really missing something." Some of the youth have mentioned myself, Muddy Waters and Jimmy Reed and others and say we are playing music of truth. It is the basic form of music that America was built on and they feel this can help to get America back to truth. That is why they say that they identify themselves with my music.

In closing I should like to say that I like the audiences that we get now, I love to play to people, not to white people, not to Black people, but to people. And I hope that we can get more "people" together.

Radio Programming Profile

... of more than 1,500 stations
(some 1,000 AM's and over 500 FM's)

... In all of the TOP 100 MARKETS
Everything You Need to PROMOTE Your
SONGS ... RECORDS ... ARTISTS
... In the RIGHT STATIONS

PROGRAM TYPES:

- Pop-Stand. (Popular-Standard music) ... emphasis on current hits excluding rock-n-roll with some standards.
- Stand.-Pop. (Standard music) ... emphasis on standards with some current hits excluding rock-n-roll.
- Stand. (Standard music) ... current or stock versions of standards.
- Contemp. (Contemporary music) ... mostly rock-n-roll.
- R & B (Rhythm and blues music) ... mostly Negro-oriented "Soul" music.
- Contemp.-Pop. (Contemporary-Popular music) ... Rock-n-Roll and other current hits, emphasis rock-n-roll.
- Pop.-Contemp. (Popular-Contemporary music) ... approximately equal mixture of rock-n-roll and other current hits.

- Album ... mostly music of a subdued nature, lush orchestral and instrumental.
- Show & Movie Music
- Jazz Music
- Classical Music
- Country & Western Music (Modern usually indicated as Modern Country Music).
- Ethnic ... usually identified by ethnic type.
- Talk-Int.-Disc. (Interview and/or discussion program).
- Talk-Tel.-Part. (Telephone participation by audience).
- Talk-Serv. (A service program such as farm programming, swap shop, health or beauty, exercise, etc.)
- Talk-Info. (Other than news, sports or above categories).
- Religious
- Drama

The format, of course, affords the stations opportunity to further define their program types through explanation or through examples of musical selections.

PERSONNEL ABBREVIATIONS:

- Pr — President
- EVP — Executive Vice President
- VP — Vice President
- GM — General Manager
- SIM — Station Manager
- AGM — Assistant General Manager
- SM — Sales Manager
- GSM — General Sales Manager
- NSM — National Sales Manager
- OPM — Operations Manager
- OPC — Operations Coordinator
- ND — News Director
- PGD — Program Director
- PgM — Program Manager
- PgC — Program Coordinator
- WM — Women's Manager
- MuM — Music Manager
- PRD — Promotion Director
- PRM — Promotion Manager
- PdM — Production Manager
- MgM — Merchandising Manager
- BuM — Business Manager
- TrM — Traffic Manager

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STATION	PROGRAM	TYPE	COMMENTS
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NSM - J.O. Blackman			
NSM - Baird Mansley			
NSM - Bob Sticht			
NSM - Thomas Warren			
(NSM)			
WLAN	PROGRAM	TYPE	COMMENTS
1	THE WORLD	Relig.	
2	BOB JENNINGS	C & W	
3	BATTEL KENSLEY	Pop.-	
4	Morning Editor	Stand.	The best of today's music with continuous inserts of general info. WAC News Informer is known as "the events, their effects, Traffic Helicopter. Daily editorials.
5	ANTHONY GODFREY	Variety	
6	DICK COWL	Pop.-	
7	"Mid-Morning Edition"	Stand.	A continuation of the WLAN New Radio format of music interspersed with news and staff of 6 full-time news men utilizing 4 mobile units
8	TALK-BACK TENNESSEE	Talk-Part.	
9	FOCUS Roland Wolfe	Talk-Part.	Interviews variety on guests-invites listeners comments. Some "live".
10	BOB STICHT	Pop.-	
11	THE WORLD	Talk-News	WLAN New Radio continues with constant news-sports-info inserts within music framework of today's best pop-standard music. Police reporter in WLAN traffic throughout drive road info. Afternoon listeners "how" what's going on and, when possible, why.
12	RECORD PARADE	R & B	John has been laying down the R&B sound for years. Fan mail from 25 states.
13	DANCE HOUR	R & B	Famous "Andy's Record Shop" program.
14	AFTER NOON	R & B	A personality & booming voice thousands know. Heavy volume of mail.
15	OVERALL TYPE	Popular-Standard; Talk; N&B	

With
Program
Formats
by
TIME
SEGMENT

OVERALL
FORMAT

The Soul Jukebox

The recording industry may take the jukebox for granted and in some instances totally ignore it, but not in the area of soul music. At least not in Chicago. The fact is, all of the record distributors in Chicago call on J.W. Strong at South Central Music Co., and many record manufacturers' representatives rely on his judgment in areas such as deciding which single to pull from a soul LP. Strong is literally wired into what is happening in soul music in this city, which boasts a black population approaching three million. During his 23 years, South Central has seen some dramatic changes.

Strong, who with his brother-in-law Lewis Simpkins, owned two local record labels before he came to the jukebox business, speaks slowly as he traces the evolution from jazz, sentimental music, music with meaningful lyrics, early rock and roll, rock and finally to the point where his soul locations play music by such artists as Tom Jones, Tony Bennett and Glen Campbell.

A confessed jazz buff, Strong reeks off names such as Earl Bostic, Ella Fitzgerald, Miles Davis, Sarah Vaughan, Dinah Washington and Billie Holiday. "A lot of records by these artists are still on our jukeboxes today and we could use some of this type of music, especially on Little LPs [seven-inch versions of regular albums with three songs per side]."

"A song used to need a lot of drive. This is what makes Lena Horne's 'Watch What's Happening' so good. This is also why 'More Today Than Yesterday' by Charley Earland is doing so well on the jukeboxes," he adds, mentioning a record that is strictly "big jukebox hit." "These records convey a certain feeling."

Feeling is all part of Strong's definition of soul and also part of why he feels that the jukebox has such an important role in motivating the purchase of records. Strong gets into this by way of explaining that, at first, he had difficulty programming records by the Temptations and the Supremes. At first, soul locations would not accept their records even though they were selling well in stores—especially to young people who brought the disks home and ultimately influenced their parents. "B.B. King was one artist that the locations never would request a record from even though you could put them on 35 percent of the machines and they would be played."

A Mood Thing

"Actually, I think music is a mood thing," Strong explains. "You can be sitting at home and hear a record and you might not appreciate it, but when you're out in a tavern or lounge there's a different mood, a different feeling—this is what you're talking about when you talk about soul music. In other words, the mood people are in when they feel a certain way."

"Soul music tells a story, it tells of a feeling. A lot of times people try to hide their feeling, but it's

there." He thinks the jukebox fits into this from the standpoint of its ubiquity.

"If you're at home and hear a record on the radio, you're less apt to want to go out there and try to buy it; but if you hear something in a tavern or lounge on the jukebox, you will often try to buy it on your way home or look for it as you pass record shops."

By the same token, Strong believes that the jukebox provides music to people in an entirely different way. "I can remember when Aretha Franklin's 'Respect' was so hot. You could walk down the street in the summer and never miss a word of the lyrics because the song was coming out at you from every location you passed."

Dealing with locations is something difficult and requires a certain kind of patience and tact. Strong never forces a certain record on the location owner. When he first heard the Four Tops' "It's All in the Game," he ordered 150 copies from Allstate Distributing. Soon he received a phone call from a woman location owner who wanted it taken off. "A couple of weeks later we brought it back because someone had requested it. We just reminded her that she had asked to have it taken off."

Strong counters that sort of thing in various ways. For one thing, every song on a jukebox registers a playmeter when it plays. Locations learn to appreciate this. But since he adds three to six new records each week, some songs do not get a chance to play immediately.

"We have a system whereby I will have the route-man file the record away if the location asked to have it taken off. Each time he calls on the location he will be carrying this record and can put it back on immediately. A lot of times the location people who are around when the routeman calls are not in the place when a certain record gets played. So watching the playmeter constantly allows us to be sure about which records to leave on or really take off."

Company Service

Strong's company stresses service. Every location is checked out every week, and Strong, who also doubles as a technician, is often on call anywhere from 9 a.m. to 2 a.m.—3 a.m. on Saturdays. He is often called at home.

"We have this real good location, The Swinger, which actually closes at 1:30 a.m. I live close by and one night the owner called me at 1 a.m. after first calling the all-night service number. I went over there and I took care of it."

He says that when he first started 23 years ago he had little knowledge of how a jukebox worked, although he had background in electronics. "I filled in on a Sunday and from then on I was in the mechanics of this. Now I even receive requests from distributors and other operators to come over and fix a jukebox."

As far as the paraphrase of the word soul I used to feel in terms of things soulful. It was to me like a joke. A guy could be soulfully ugly, a woman could be soulfully beautiful. It all adds to do in which context you use it. Black slang in America has always had a kind of double meaning. Like for instance, you say "man that cat's bad," that means very good in what he did. We used to say "upright," they mean we're upright," that meant that we were really together and we were really doing our thing. Then whites took the word "upright" and made it mean nervousness, tension, uncertainty.

Turning to his role as programmer, he says that a lot of his ideas come from reading Billboard. "I will pick up the magazine and scan it from page one on, not even turning to the coin machine section or the record reviews and charts until later." Other ideas occur to him at odd hours while listening to WVON or some other station or from listening to LPs in his own extensive collection.

He says that a record "has to grow" on him. He picked up Isaac Hayes' LP, which a distributor just mailed to him, and says: "I've had this for sometime and have been trying to get the company to release 'I Stand Accused' as a single." It's a long cut, but long recordings do not bother Strong. "It's what keeps the jukeboxes running that counts."

Strong explodes a lot of jukebox programming myths. The very fact that he buys only from distributors and not one-stops and purchases his own title strips explodes the myth that all operators buy from sub-wholesalers. He also explodes the myth—if indeed it has been long exploded—that only black artists can be programmed successfully in soul type locations.

Describing the repertoire at The Swinger, he says the jukebox there has "all kinds of records." He ticks off such artists as Frank Sinatra, Ella Fitzgerald, Tony Bennett, the Supremes, all types.

Though it may surprise some jukebox operators and record people, Strong has good success with such numbers as Glen Campbell's "By the Time I Get to Phoenix" and Tom Jones' "I'll Never Fall in Love." He uses many of the Beatles' records. In fact, his use of the song "Something" explodes yet another myth—that jukebox operators stay completely away from using duplicate titles on a given machine.

Strong first bought 150 copies of Count Basie's "Something" as a routine record, although "Come Together" was supposed to be the best side. "Then I used the Beatles' version of 'Come Together' with 'Something' on the back and finally bought the Tony Bennett version. We have boxes with all three of them on."

Turning to how the appearances of artists tie in with what's used on jukeboxes, Strong points out that, in most cases, if an artist is appearing in a club or location the chances are "We already have his records on the machine."

He does try to use records by unknown artists and the joke around South Central that goes back many years involves such an instance.

"I remember when Joe Williams was out pushing his 'Everyday I Have the Blues.' He was in here playing the record when the boss walked up the stairs. The boss asked who it was and said that it was out of tune—that the band and the singer weren't together. Then he asked who the singer was and Joe Williams replied, 'It's me.'"

"Williams has never let us forget this."

Black Music is Getting Intellectually Involved

By JERRY BUTLER

I have been involved with music and I've never really tried to classify what I do as soul music or any other kind of music. I try to do "people" music, music that people want to hear, music that relates to my own personal situation, to what I feel about what is happening throughout the world. I think that a lot of what the music of today is, is based upon what people experience, what's happening, what they think is important to talk about. Curtis Mayfield has a record that is out now "Check Out Your Mind," which I think is kind of pathetic in a sense that we are dealing with people and dealing with the mind. It used to be all physical in the sense of the "Black" man. Now Black music is becoming something that's dealing with more than just sex and love and muscle power. It's starting to get into the trend of thinking. I think Black music is becoming more intellectually honored in a sense. It's getting into politics, it's getting into things that really touch people other than just the things that just affect them in their homes. I've always felt that "soul" music was "people" music. The kind of music that everybody could relate to. Very much the same as country music. This is the kind of thing that people can relate to because it is so "earthly" and so "now."

Now with the advent of the "acid rock" things and the stuff coming back from Europe you find a lot of the Black groups are turning away from what we used to term soul trying to make a "pop" record.

They are not trying to make "pop" records anymore. Now they're trying to make just good "funks" records. Records that say what they want to say. The ad men used to bastardize soul records. They tried to make it sound good enough so that it could be played on white stations. Now we're into a situation where the white barriers are coming down on those stations. What they are playing and what they won't play is not as stringent as it used to be and consequently the music is starting to become more honest.

Sly Stone, I think, is a great exponent of what Black music is doing in a sense that he is doing gospel and blues and still it comes across as a universal music rather than just a geographical location music. Like Memphis, Miami or Atlanta or Nashville. I think all of the music now is getting away from sounds so much. Even the Motown thing was basically geared toward Detroit. Now they're cutting Motown any place they feel like cutting it.

As far as the paraphrase of the word soul I used to feel in terms of things soulful. It was to me like a joke. A guy could be soulfully ugly, a woman could be soulfully beautiful. It all adds to do in which context you use it. Black slang in America has always had a kind of double meaning. Like for instance, you say "man that cat's bad," that means very good in what he did. We used to say "upright," they mean we're upright," that meant that we were really together and we were really doing our thing. Then whites took the word "upright" and made it mean nervousness, tension, uncertainty.

So the word "soul" to me referring to music, is basically, I think, in the Black interpretation of it.

It would mean soul music would be anything having to do with Black.

Like soul jazz, or soul ballads. All things were soul influenced, so they were all called "soul" music. Now the way I see the music is that "soul" itself and we start talking about the definition of "soul" it is the untouchable thing inside of a person. The ability to communicate something which we cannot touch. This is why when people sing you get tears. There's an empathy for what is coming from the person, an understanding of what that person is talking about.

That's why girls get goose pimples and scream and holler. Because it says something to their inner being. The vibrations that they get from what is happening. I've found that sometimes while out on the street and I see a beautiful woman I get butterflies in the stomach and that kind of thing. Well, all of that to me is soulful, that is what "soul" is. The thing that you can't see, but that you can feel, the thing that you can't touch, but you feel. To me that is what the music is.

I know that when I hear Aretha Franklin sing, she can just be moaning and I can feel what she's moaning about because I've been there. To me that is the "soul" music is. I think that thing can be had by almost any person that's doing music well. I don't think it is something that is just restricted to Black people. I get into a bind sometimes by saying this but that's the way I see it and I just say it will be, Billboard

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Chicago- To Build A Creative Soul Center



JERRY BUTLER, Mercury recording artist (third from left), gets together with several members of the writers workshop he and Gene Chandler started. Others in the photo, from left, are: Terence Cullter, writer; Larry Wade, member of Billy Butler and Infinity group; three members of Brown Paper Bag group (standing); Billy Butler; and Chuck Jones, writer and singer.

Although he is noted for his cool composure, one detects a trace of cynicism when "loeman" Jerry Butler starts discussing the history of soul music in Chicago. He has deep convictions. So does Gene Chandler. And so does Irwin Steinberg, Mercury Record Corp. president who is determined that the two writers, producers, singers and veteran performers will build Chicago into the kind of creative center people believe it should be. Also figuring into the plans for Butler and Chandler is attorney and advisor W. Yale Matheson, who rivals even Butler and Chandler when it comes to championing Chicago and blasting its detractors.

Matheson sets the scene for what he promises will happen in Chicago when he states: "The difference now when compared to what has happened before in Chicago is that you have a half dozen, already established artists, as well as writers and producers, all of them with the possible exception of Jerry, under thirty—Gene, Curtis Mayfield, Bobby Miller who produces the Dells, men like this—who are determined to build themselves within this environment in Chicago. They've all had marked success and they're not anxious to leave this town, they have faith in the talent potential, and are well financed and well organized and absolutely determined to do everything from here."

The environment, as Matheson describes it, revolves around a flurry of activity. There is a black writers' workshop, plans for film productions involving both Butler and Chandler, Chandler's Mr. Chand label to be distributed by Mercury, a reach-out for talent from other midwestern cities, and, of course, Butler's and Chandler's own efforts for Mercury where Steinberg is promising the veteran music men they can do "their own thing." But this is only the nucleus of what is going on.

It is extremely difficult to get the four men together for a brief luncheon. Chandler and Butler both have their own offices. Chandler is involved with the Soulmobile project which is bringing soul music to Chicago's steaming ghetto streets this summer. Butler is anxious to get back to a recording session.

Chandler, explains: "I've been trying to take a two-week vacation for a long time, but I get so involved. I figure that is good, because if I'm not busy then I'm not making money."

Older Heads

Formerly involved with the Brunswick label where he had some bitter disappointments before coming to Mercury, Chandler says he has been doing everything—"producing, managing artists, and running two companies" (he has the Rambou label besides the one Mercury will be distributing for him).

Steinberg listens as Chandler says: "The thing that has hurt talent in Chicago is that it was always hard to get through to the older heads with certain talent—

they wanted to go with the basic, sure things. Motown made it by going with young people, by trying a different thing that other people wouldn't take a chance on, sounds and different little gimmicks, and the kind of freedom that lets you not pronounce a word correctly if that's your idea."

Steinberg cuts in: "But we're willing to take the shot with you and Jerry."

Both of the young musicians start to answer and Steinberg finishes his point: "I think you're absolutely right about allowing artists and producers complete freedom to be creative. I think that once you sit tight on what you're successful with the ball game's over—this thing is so ever changing."

Chandler nods and makes a point about the Beatles: "They came in with long hair, funny dress and made millions. Before, everybody was always told to dress sharp and appear nice. You had to wear a tie—now you have an open shirt, it's opening up, people are being for real now."

Butler adds a point about the youth influence in soul music: "There's a whole thing with youth in the communications industry. Most program directors and librarians are under 30 years of age and don't have locks on their minds like the guys we had ten years ago. The problem with Chicago was that the companies were always geared to not being aggressive enough to say we're going to run with something that we're going to have difficulty getting played on the air."

Matheson interrupts to remind Butler that Mercury did go with "Je T'Aime . . . Moi Non Plus," the sexy Jane Birkin and Serge Gainsbourg Fontana recording. "Listen, that was a minor miracle," Steinberg says: "We sold 150,000 copies. Most of our trouble came from the disk jockeys in the midwestern cities and guys calling up and deciding that they were the aristocracy and that we were part of it and we should keep everybody's mind pure—like we were in a position to decide what was good."

Steinberg went on to say that he thinks Chicago is ready for the same kind of artistic honesty Mercury had in approaching "Je T'Aime . . ." but Matheson wants a word.

"Chicago, because it burned down once, is the youngest major city in the country. Because of this, the society page in Chicago papers doesn't occupy near as much attention as in other cities, there is less a rigid class structure, it has never been a city where a person could stay entrenched on top with the possible exception of our mayor—and that's political, not social—and we don't have as rigid a social business community that freezes out new talent trying to come up."

Far More Open

"The attitude of people in Chicago is far more open. The creative people don't really compete with other

creative people; they only compete with themselves."

Steinberg commented about how Chicago was once a center of creative activity. Matheson went on to point out that RCA building a major studio here is a delightful sign that things will happen here again.

Then an discussion ensues about the "Chicago Sound."

"Actually," Matheson says, "there has never been a Chicago sound in the sense this term has been used in other cities. This is because, unlike other cities, Chicago has had such a rich history in music, from various different sounds. There was Chicago jazz, Chicago blues, rock, r&b—this is why people like Jerry and Gene and Curtis Mayfield are drawing from jazz, blues and rock, drawing from anything they think is valid for the particular project they're working on."

Again, more talk about Chicago. Then Matheson confirms that one of the projects he is involved with along with Jerry and Gene is a television program. He says negotiations are underway with people involved in networks. "We will definitely go into syndication if a network thing doesn't work out—it will all center in Chicago."

Someone mentions that Chicago is the center of the transportation industry—crossroads of the nation. "This is very important, we're the byway through which everybody passes. We're located where we can draw on talent from many areas," Matheson says.

Memphis Chicago

He explains that he and Jerry have established a recording studio in Memphis involving a quarter of a million dollar facility and have another writer's workshop involving 20 writers. "We're branching down into the South trying to develop a Memphis-Chicago axis."

Chandler, who was born in Chicago's predominantly black south side, doesn't want acts such as the Jackson 5 to escape from the market. "How did we let the Jackson 5 get away from Chicago? It's the same thing that shouldn't happen—we tried to get into doors and everybody looked funny because it's not a big act—already. Well, you have to start from a point. Motown got them from here; but they already had two or three singles on the Steel Town label named after Gary, Ind., where they were formed."

The subject of companies that ignore the Chicago market, of how too few people ever "come to Chicago to make a deal," and how companies had better decentralize in the way that Mercury has if they are to succeed sparks the conversation.

"We do have offices in New York, Los Angeles, Nashville—it's easy to get access to our company," Steinberg points out.

But Butler, who knows about the migration of many soul artists from the South because he also was born

(Continued on page 22)

This is Reggie Lavong.

... a realistic, a straight-talker and -thinker, a man who sees things in perspective. "One thing I've learned, in 16 years in this business... you take your job seriously; but never yourself."

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Chicago—To Build A Creative Soul Center

• Continued from page 20

Mississippi and moved with his family to Chicago during the late Depression years, has some more comments about artistic freedom:

"We came very close to having it here when Chess opened its studios. It was a relaxed atmosphere where you could go in and mess around if you wanted to. When you go into a studio and have to start looking at a clock right away, that takes away a certain percentage of how creative you're going to be. Then you say, okay, let's go with it now, but if I had another three hours it would be out of sight—but let's go with what we have."

Otis Redding

It's Butler's view that too many companies have not really believed in artists.

"Otis Redding was a giant, but I remember when if he sold 50,000 of a record it was a big thing. They lived with Otis even when he was getting air time on only about one station—WLAC in Nashville—but they never gave up and when it finally happened Otis had a base."

Chandler, who can at times disagree with his co-writer in the 10-man Chicago writer's workshop, nodded agreement. "There was a certain direction I wanted to go in and Brunswick wouldn't allow it—whoever was the chief had to call the shots. When I finally got away and came over to Mercury I was allowed to do my own thing and right out of the box we had a smash. If that hadn't happened, if maybe the second time I didn't make it, I would go to someone who could help me, but I was able to prove I could do it."

Someone mentions Aretha Franklin and Butler warms up. "They recorded here at Columbia with the greatest songwriters could write, with the greatest arrangements arrangers could find, and they never got lost. Jerry Wexler took Aretha Franklin and a beat-up piano, and a cat playing drums and somebody playing bass and said 'Aretha, go.' He allowed her to be creative."

Chandler, who really launched his career in 1969 with the "Duke of Earl," wanted to talk about how a&R men tried to keep him in the same bag: "They wanted me to come back with a take-off—'Walk On With Duke'—but I hated it. Finally it came out and hit 100 on the charts and went away. The 'Duke' was a novelty, something you don't come up with every day, and they wanted me to stay at that point. That's merchandising, and selling and the numbers for you," he says. Chandler, who grew tired of toting two years ago and poured \$18,000 of his own money into reviving Bamboo Record Co., says: "Allow me to go into my



GENE CHANDLER

own bag and I still might get you those same numbers."

"They used to have a term in the record business—'Give us another one like the other one'—Butler chimes in. "If someone had told the Beatles that, they never would have grown."

Finally, the two angry young men grew silent as Steinberg brought the long discussion back to a state of reality by explaining how Chicago is a hot city for booking talent shows and how it is a great center from a merchandising and marketing point of view. He is giving Butler and Chandler free rein with no strings and they listened:



JERRY BUTLER

"The guy in New York is three hours ahead of the guy in California and the guy in Los Angeles is three hours behind New York and two hours behind Chicago—they have a hell of a time administering sales and promotion with this disparity of time in a business where every minute counts. It's no wonder that every major manufacturing company has a plant within a 200-mile radius of Chicago. If you draw a 800- or 900-mile radius out of this area, you reach 75 percent of the market potential in the U.S."

Jerry Butler and Gene Chandler liked the sound of that.

U.K. Soul Market Time Of Change

By CHARLIE GILLET

It's been an unhappy year for people trying to sell soul records in Britain, as the public has grown tired of the old arrangements but hasn't yet adapted to the new ones.

The only label that has been satisfied with its performance is EMI's Tamla Motown. Stevie Wonder has been one of the country's most consistent hit-makers; the Four Tops made the top ten with a reissue of their 1965 hit, "I Can't Help Myself" and with "It's All in the Game," who grew tired of toting two years ago (first with, then without Diana Ross) have had hits. And Britain has taken to the Jackson Five.

But even Motown has not managed to reproduce its U.S. success completely. Smokey Robinson and the Miracles, Gladys Knight and the Pips, Edwin Starr, and the Originals have not had hits.

Motown has been able to consolidate its chart success with frequent visits by many of its star acts. Stevie Wonder, the Supremes, and the Temptations made well-received appearances at "The Talk of the Town"; Edwin Starr, Wonder, Jimmy Ruffin, and Junior Walker made successful national tours of the bigger dance halls and theaters, while the Four Tops usually make sure they back up their latest single releases with appearances on the TV show, "Top of the Pops."

Apart from Motown, the story of soul this year is a list of records that didn't make it. And it wasn't always because nobody tried. A few companies, notably Atlantic, did all they could to promote their U.S. hits, but the problem was lack of exposure on radio.

Wide Play List

In contrast to U.S. Top 40 formats, Britain's only pop program, the BBC's "Radio One," operates a

wide play list. Even the records that are picked by the station as likely hits get played only a few times a day, which means that in order to attract attention the records must have very obvious hooks that are remembered after only one or two hearings. This counts against most modern soul records, such as Brook Benton's "Rainy Night in Georgia" or Tyrone Davis' "Turn Back the Hands of Time" (both on Atlantic), whose arrangements are relatively subtle and require repeated hearings before they become familiar.

So those records by Benton and Davis, million sellers in the U.S., didn't even make the Top 50 in Britain. Mercury's Jerry Butler, despite coming over to make TV appearances to promote the reissued "Western Union Man," didn't make the chart. And there was no luck either for R.B. Greaves' "Take a Letter Maria" (Atco) or Eddie Holman's "Hey There Lonely Girl" (Stateside).

And while soul was kept off the radio as mood music or entertainment by home-grown sing-along chants, it was nearly pushed out of the discotheques by West Indian reggae music. Several reggae records made the best-selling charts, including a few with hard bump-and-grind rhythms such as "Return of Django" by the Uptetters (Trojan), and others with a more lifting beat and string arrangements like Bob and Marcia's "Young, Gifted, and Black" (Harry J.).

There was a reaction in the discotheques against soul records whose even rhythms followed the patterns set in the mid-60's in Memphis and Muscle Shoals, but the funky beat was accepted, and Rufus Thomas' "Do the Funky Chicken" (Stax) was one of the rare non-Motown soul hits. James Brown, who hasn't made the British charts since "It's a Man's World" in 1966, has a steadily increasing following among dancers who did

the Popcorn throughout last winter. The Meters' "Looka-Py-Py" and Sly and the Family Stone's "Thank You" (both on Direction) were among the other soul records that never got near the charts, and scarcely got played on the radio, yet sold well to dancers.

Despite soul's lack of mass appeal, British companies have generally considered it worthwhile releasing the product, relying on the specialist market to pass the word after hearing a record in a discotheque, or on Mike Raven's Sunday evening "R & B Show," Radio One's only concession to soul fans.

But although they put out records by companies already licensed to them, the British companies have been much less willing to invest in the new labels that have sprung up in the soul field over the past year. EMI have just acquired Invictus and Hot Wax, and should be rewarded with hits from the Chairmen of the Board and Freda Payne. But there is no UK outlet yet for Canyon, the West Coast label whose records by Doris Duke and Swamp Dogg have restored the story-line to soul, a quality that British audiences value more than pure "emotion." Also unrepresented in the U.K. are Harvey Fuqua's Tri City, Sylvia's Song (which has meant no release in Britain of the Moments' million-selling "Love on a Two Way Street"), Twinkling, and Tiger.

There still is a substantial hard-core audience for soul in Britain who turn out for live appearances for reliable entertainers like Arthur Conley, Ben E. King, and the Invitations, regardless of recent chart performance. But in order to recapture the mass market, companies with soul to sell look forward to the return of commercial radio and the chance for more intensive exposure of subtle soul. Britain may yet come to appreciate the charm and control of Tyrone Davis.

Best Wishes To NATRA 1970

From

The Canyon Family Lineup.

(available on AMPEX tapes)

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SWAMP DOGG
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OVEN
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JIMMY REED
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Julia Lee Hooker, who has "emerged" after years of working in the blues idiom, jama for a Bluesway session.



Jazz-oriented blues vocalist Jimmy Witherspoon seeks a new musical posture in the studio.



Charles Brown, a new blues performer, directs his sidemen during a Los Angeles recording session.

Los Angeles

Who Will Own The Soul 70's?

By ELIOT TIEGEL

There is a strange paradox which clouds the present state of blues music in America. In an environment which is strongly Black, blues originates, and one in which Caucasian young people are listening to and significantly playing blues in their own adoptive ways, blues remains a hard-sell form of recorded entertainment.

Blues, like jazz, remains a stepchild in the ladder of corporate concerns and consequently merchandising and promotional efforts are lagged. "The average run of the mill jazz album will sell better than the average run of the mill blues album," claims Ed Michel, a&r head of Impulse and Bluesway, ABC's two aggressive jazz and soul lines respectively.

"If the jazz album sells 10,000 copies, the blues album will sell 6,000. If you're a realist, you can make money on blues albums by spending \$3,000 to record an album. With some promotion and sales efforts you can go to 20,000 to 25,000 copies. Jazz stations will play blues albums. Underground stations will more readily play blues than jazz. Soul stations are entirely different in each city."

Blues and jazz LP's are "work projects," in Michel's opinion. If a company dumps a blues LP out it might sell 3,000 copies. With a minimum of exposure and corporate concern, that same album can reach between 6,000 and 10,000 sold copies. "There's an audience which will buy blues and jazz provided it knows the album exists," Michel feels.

Working closely in the blues and jazz fields, Michel is a constant listener to what the competition is doing and where the state of the art is. "I don't think contemporary black music is blues. I think it's a long way from John Lee Hooker to Motown. There's a big difference between Aretha Franklin and Lightnin' Hopkins. Blues is now contemporary Black music. When B. B. King gets a hit record, he's not playing his basic music. He and Jimmy Witherspoon (the singer who is being given a new musical direction—the way King was shown the path to pop riches by producer Bill Saywynn) can adapt to new musical ideas."

There is a definite market for traditional blues styles and interpreters, Michel feels. College kids and surprisingly young rock players are looking back into traditional forms to explore where today's music came from, he explains.

"Kids who started on John Coltrane are now getting around to Charlie Parker." When thinking about creating blues products, Michel thinks about a broad expanse of blues styles, not just the 1970 version of someone interpreting what went down years ago in the style of years ago.

Energy Music

"The young blues musicians are very much into rock and jazz 'energy' music." That latter term was formerly called the "New Thing" in jazz several years ago. "It's not so much what the musicians are playing," Michel says, "but it's the force with which they play."

The producer hears a wide spread of blues developments such as:

- traditional albums that could have been made 25 years ago.
- musicians playing like they did 25 years ago but with contemporary rhythm sections.

• contemporary rock musicians who are playing and adding blues riffs to their arrangements.

There is definitely a cross over of musics, Michel

feels, when you can hear white kids playing like Robert Johnson and Elmore James. Or when you hear kids playing Robert Knighthawk licks.

The nation's blues consciousness has made all performers "realists." Explains Michel, "I don't think anybody makes a record anymore and doesn't want to sell to a mass audience. The old guys like Sonny Terry and Brownie McGhee are realists. They're always giggling. But they know they won't have an LP that'll go 300,000. But they can have an LP that'll go 25,000." Why can't Sonny and Brownie have a 300,000 seller? Michel said: "Their albums aren't promoted or exposed the same way a Three Dog Night package is hustled around."

Still, ABC is strongly represented in the blues idiom. There are around 10 acts on Bluesway, but reports that ABC was considering phasing out this line could the future of a strictly blues line.

Because of the times in which young whites have been digging blues for the past five years, Michel feels he has "no illusions that it's Black music he's creating. But it's selling to the white, urban audience."

While there are acts which break out through traditional Southern outlets, like singer Charles Brown, for the most part, ABC sells its blues to the in crowd which is tuned into Mike Bloomfield and the British blues bands.

Michel has been reducing his recording activity this year because he has a backlog of material cut last year. He has LP's in the can by Brownie and Sonny, Earl Hooker, Jimmy Witherspoon, Jimmy Reed, Little Andrew (Blues Boy) Odom and Roy Brown.

Liberty/UA is working on a project pairing John Lee Hooker with Canned Heat, a first effort of this nature for the white blues band which has captured the raw urgency of Black music.

Dave Pell, Liberty/UA's a&r administrator, acknowledges the aura of blues consciousness and the irony of not selling blues music. He believes one reason lies in white youth's rapport with the pop "poets" like Bob Dylan and Donovan. "Old blues don't appeal to kids," Pell says. "It doesn't hit home. They may listen to it, but that's not what they'll buy. They're going after the poets. The blues writers are not capturing what the kids feel."

Most of Liberty/UA's blues is derived from the Blue Note line, which releases around 75 percent jazz blues. Liberty/UA has six additional blues anthology



Two blues artists who have broken out into the broad mainstream: Cannonball Adderley and Lou Rawls. Their instrumental and vocal styles have successfully been welded into the hip pop audience, while retaining their roots with the Black community.

LP's planned, but they have not been scheduled. Bob Hite, lead singer with Canned Heat, worked with Steve LeVere on the initial six released last year.

Does a white company feel it has certain problems to overcome in selling blues, especially in an environment in which Black awareness and pride motivate people?

Blue Thumb Records has been slowly building a blues catalog and its executive vice president Don Graham answers that question. "We haven't encountered this problem, because our artists have made valid statements. There's a pride stride involved in our being in the blues market. 'Recording blues is a two fold venture for us. We feel a pride in being associated with this music and we feel a responsibility to record it.'"

"Blues is historical validity," adds Bob Krasnow, the label's president. Krasnow believes the label's double pocket LP, "Memphis Swamp Jam" will have historical value 25 years from now. Several of the oldtimers who played on that date last year for the first time in a stereo studio are now dead.

The historical significance of that LP was the first time teaming in a jam situation of a large number of rural Southern blues musicians. But like other blues LP's issued by sundry other blues labels, sales of the LP were small.

The Blue Thumbs continue to hope and record. They recently released "Buddy and the Juniors," a triumvirate consisting of Buddy Guy, Junior Wells and Junior Man playing such traditional numbers as "Hoochie Coochie Man," "Rock Me Mama" and "Riffin'." Other blues artists in the Blue Thumb catalog include Clifton Chenier, Sam Lay, Ike and Tina Turner and the Chicago Blues band, featuring Charlie Musselwhite.

Longevity Albums

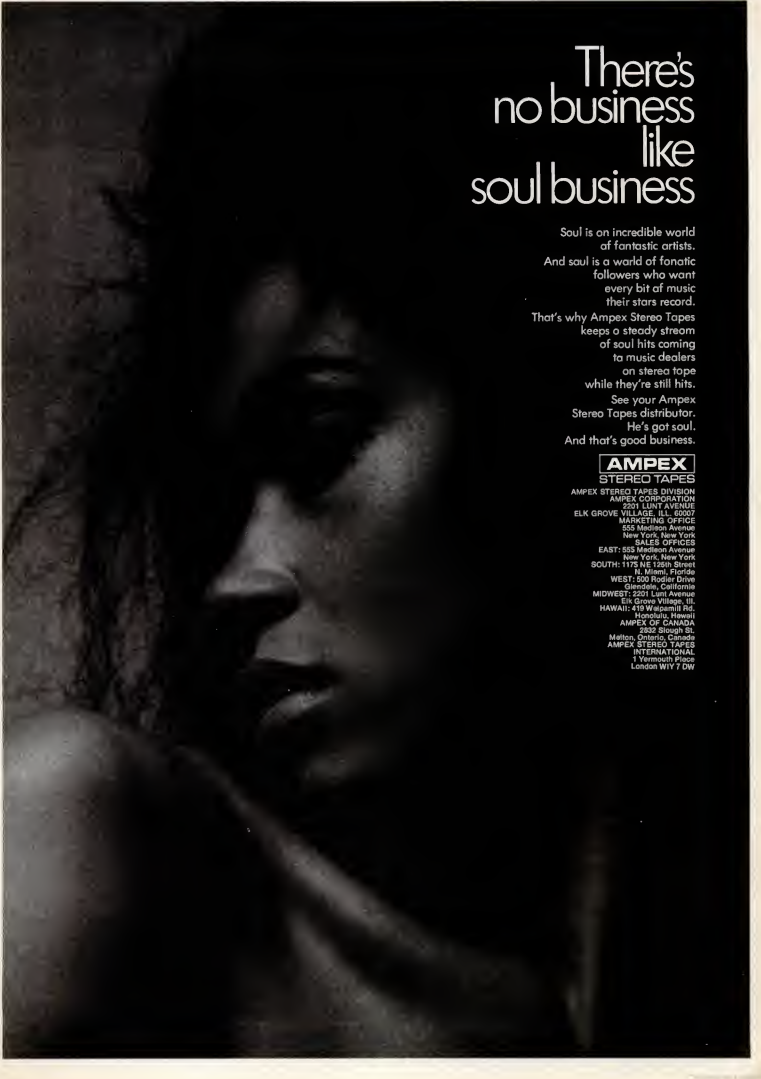
Like Blue Thumb, Prophecy, another small West Coast company, sees "longevity" in blues albums. Prophecy has five LP's in a blues series which were recorded in Houston by Roy Adams. Preceding each track is a short discussion by the artist because the company feels there is historical value in the explanations of the musicians. The first five LP's sport music by Lightnin' Hopkins, Clifton Chenier, Billy Biser, Calvin (Loudmouth) Johnson and T-Bone Walker.

There is also "historical" significance to Vault Records' recent deluxe package of "The Chambers Brothers Greatest Hits," a compilation of top tunes from their first recordings out of the gospel idiom, whence they came. Vault, the label now owned by National Tape Distributors, has had a small blues releasing program, with products by Lightnin' Hopkins and Alexander (Papoi) Lightfoot and seems to be looking out for select material. The reason for the continued search for blues—of all styles—is reflected in president Jack Lewerke's comment that "blues are a vital facet of music, not only in its relationship to jazz, but also as a stimulus in the rock scene."

In the case of the Chambers Brothers album, this material is during their hard, gutsy blues period before they discovered that psychedelically flavored music could get into one's soul.

There is a new kind of soul sound being developed for the 1970's which Reggie Lavong, Capitol's vice president for r&b marketing, feels will allow a company to gain more sales. This broader base sound will be a mixture of hard rock, psychedelic sounds and

(Continued on page 26)



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Chicago's Chess—Moving Out To New York, Los Angeles

By EARL PAIGE

Everything is changing at Chess Records in Chicago—but not in the way many of the city's soul artists think. Because the founder of the over 25-year-old company died and the label was sold to the huge GRT Corp., a West Coast-based tape duplicating giant, artists such as Jerry Butler have expressed concern. In recent months, Marshall Chess, son of the founder, resigned as president. More speculation about the role of Chess Records in Chicago. The fact is Chess Records' doors are open wider than ever to the world of soul music and the veteran creative people who are the fabric of the legend that Leonard Chess built up in soul music are now being turned loose as never before.

To begin with, there is Ralph Bass. He is the new executive producer but he is not new at Chess. Bass has been around the huge, old building at 320 E. 21st Street and around Chess long before the firm occupied the eight-floor structure—20 years. He is responsible for many artists such as Mims Mabley, Pigmeat Markum and almost the entire gospel catalog. When people talk about the beginnings of soul music, Bass can talk about the Midnighters and songs such as "Work With Me Annie," which was originally "Sack It To Me, Maimie"—too risque for radio play back then.

And then there is Willie Dixon, the huge, powerfully built blues writer who has written hundreds of songs. Willie is being turned loose on a new project involving recording old material in a new style as a showcase for Howlin' Wolf and Muddy Waters.

But there are newer producers, too, staff producers such as Bobby Miller, producer of the Dells; Gene Barge, producer of the Operation Breadbasket Choir album who is now working on a new package; Charles Stepany, the quiet creator of charts for the Dells, Rotary Connection and artists such as Phil Upchurch. There are newer producers than this in the persons of people such as Cash McCall and many independent producers such as Calvin Carter and Richard Evans.

Seated behind a big desk on the main floor, Richard Salvador, the new executive vice president of Chess, explained what some of the changes at Chess mean. He has heard the rumors about Chess no longer being a factor in Chicago and nostalgic mention of how relaxed it used to be in the Chess recording studios—how, as Jerry Butler puts it—"you didn't have to watch the clock."

"We want to keep it that way," Salvador begins. "It's been difficult with all the new faces around here and the new regime that's in here. Some people would like to have everything on paper but you can't run the record business on paper."

Right away it's easy to like this veteran of the record business who cannot possibly be as young as he looks, who started as a record shipper at David Rosen's huge jukebox and record distributing complex in Philadelphia in 1952.

Open Door

"Is it still possible for a Chuck Berry to walk in off the street as actually happened in the old Chess days?"

"Oh, yes. I want to maintain an open door policy. This is one of the reasons Ralph Bass was named executive producer over all the producers upstairs. Ralph is already auditioning new talent and has signed a number of acts such as Baby Washington."

Salvador explains also that there have been dramatic moves subsequent to the recent acquisition of Chess by GRT and some of these involve a centralization. Paradoxically, however, there is decentralization in a way unprecedented in the company's history.

While it is true that Chess' parent company is centralizing its billing, order service, creative department, art department and sales and promotion activities in the J. C. Penny building in New York City, the Chicago operation will actually be expanded in other ways. Beyond the emphasis on creativity in Chicago, all Chess product and that of other GRT brands will be warehoused and shipped from Chicago—in time even the tape cartridge merchandise may be shipped from Chicago.

But more than this, he points out, artists now have access to Chess in New York and for the first time in Los Angeles at the 9000 Sunset Blvd. office where producers are being hired.

"There's just more talent out there in New York and Los Angeles and we've been missing it. There's great talent here in Chicago, too, but if we want to expand we have to have access to talent on both coasts.



BEN BRANCH, artist responsible for the Operation Breadbasket music and choir albums (center), shown signing a contract for a new package. At left, Richard Salvador, executive vice-president, Chess Producing Corp. At right, Gene Barge, producer of the albums.



THE DELLS—all of them, a top soul group from Chicago. At left, producer of the Dells, Bobby Miller and (right) Richard Salvador, executive vice-president, Chess Records Producing Corp.

But we're here to stay in Chicago. I'm never going to move out of Chicago as far as I'm concerned—Chicago's too valuable."

More Than Soul

Some of the things going on in Chicago involve more than soul music, and Salvador, who had a stint with Reprise Records before going back to Rosen and then joining Chess five years ago, questions people's definition of soul.

For starters, Gene Barge has signed a new contract for a second Operation Breadbasket Choir album to be produced by Ben Branch of the Southern Christian Leadership Conference. Willie Dixon is involved with both the Vantage series of old blues material which will be continued and with new recordings of Wolf and Waters. The Rotary Connection has been rehearsing every night for months. Minnie Riperton, the talented female vocalist of Connection, has been working on her own solo album for nine months. Bobby Miller has signed a new group he discovered in Chicago called the Shades of Brown. Yes, Salvador points out, there are new groups every day.

"Cash McCall just found a new group he's so excited about that when he called me he forgot to mention the name of the group. I gave him the studio time and said to go ahead." Since Calvin Carter is one of the independent producers working out of the Chess building, this kind of excitement harks back to the old Vee Jay era when Carter saw the possibilities of "For Your Precious Love" and launched the career of the Impressions. It can still happen in Chicago, Salvador vows.

"All of our artists use our studio free for rehearsals. They can work out their night club acts there. Ramsey Lewis is in the studio constantly. Muddy and Howlin' Wolf are up there now."

"Howlin' Wolf just came back from England where he recorded an album with English super stars (Salvador prefers not to mention the names). The stars requested that he come over. He was too sick really, he had had two heart attacks. But the English musicians regard Howlin' Wolf and Muddy Waters as idols."

Salvador recently presented many of the Chess artists with gold record awards and pulls out a pile of glossy photographs. "Many of our artists live here in Chicago—the Dells, Rotary Connection, Ramsey, Muddy, Howlin' Wolf, Odell Brown, Maurice and Mack

—they've been with the label three years and live here in Chicago," he says of the latter group.

Phones ring, a marketing director walks in, someone wants a studio opened up, and the alarm quick action Salvador who has been commuting each week to Chess from Philadelphia for two years, explains that personal contact means everything in today's record business.

"This company was founded on personal contact—that's the way Leonard Chess operated. The record business is not the shirt business where you manufacture shirts and have 150 Arrow stores around the country—records have to be sold by personal contact. You can come into a radio station with an Elvis Presley or a Beatles and unless you have a relationship built up you are not going to get them played."

Artists often say they fail to understand the day-to-day frenzy of record distribution, who promotion, staying on the one-stops—the whole thing Salvador learned from the shipping department up.

"You have to cause a demand for even the very best material artists produce," he says. "The basic thing I look for in an independent distributor is the promotion staff—one that is on top of the radio stations and the one-stops. Money is so tight. If you walk in with 11 new albums they're going to cherry pick you and buy three. Unless you create a demand for the other eight you're not going to get them on the shelves and this goes for the racks, one-stops, record shops and even the distributors."

"Salvador may surprise some people in the industry. For one thing, he likes jukeboxes. "I think that today jukeboxes represent 75 percent of the singles business—that's why we have four regional promotion men and four regional salesmen calling on the one-stops."

The subject of soul caused Salvador to mention the Dells and Ramsey Lewis, two acts he wants to get on the annual Chicago jukebox, trade show banquet and both that have crossed over into a wider market. "Soul"—Eugene Ormandy has it. So do the Temptations who sell all over the chart. I call it music."

Who Will Own the Soul 70's?

• Continued from page 24

meaningful lyrics. It won't be the "I love you and you love me" type of song. The music will have a relationship with Black and white kids. "The social revolution of today is making Black kids more aware of the total world," Lavong feels. "The Black sound of the 70's is coming to be accepted I feel by the general public. Motown owned the 60's. It's open as to who will own the 70's." This new soul sound will be easier to sell, Lavong believes, and hence the paradox situation will be greatly alleviated. "With Black music, the expansion of its base is now possible because of the desire of the young white to get the truth about what is beautiful in music. Lavong cites B. B. King's interpretation of "The Thrill Is Gone" as "a perfect example of African rhythmic quality and European melodic quality."

Capitol's own r&b efforts revolve around such acts as Junior Parker, the recently signed performer who is a hardcore blues attraction, plus Cannonball Adderley and Lou Rawls. Adderley's recent LP, "Country Preacher," cost less than \$20,000 to record, promote and merchandise, and it has sold over 127,000 copies in LP and tape forms, representing over \$90,000 in sales. Thus Lavong seconds Ed Michel's comment about your records. "In trying to create the atmosphere of the absurdities run up by hitrate rock bands) can help turn a profit for a blues LP."

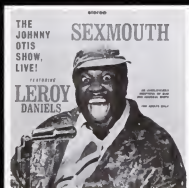
Lavong has his own staff of Black salesmen (there are five, with 12 an optimum figure) and they are to be placed in large Black populated cities. Lavong tells Capitol people that "Black product can put dollars in your pockets. I'm trying to create the atmosphere of profit and incentive for the salesman, so he will think that Black product can help him make his quota."

Lavong has been with Capitol one year in charge of helping it grow in the soul market. "My challenge is to get the powers that be to recognize the dollar potential of r&b; to make them truly cognizant of what its potential is. The corporations are so broad that a major company can do."

"Motown owned the 60's. It's open as to who will own the 70's." The company with the belief in its Black product and the money to support that belief will win the coveted prize.

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RUDY RUNNELS
Hear The Music

Stop Taking Away Soul's Natural Resources

By LEROY LITTLE

National Promotion, Collision Records

I was asked recently where I thought soul music was headed. Well, I feel that soul music will be around as long as I will. However, now without the help and support of us in the record business to whom this type of music is still something special. The support has to come from men in promotion like myself, from producers, from radio stations and the artists themselves. If we can pool the support from each involved faction, then soul music will be in great shape.

Some say that soul music is at low ebb. Perhaps soul music is not the potent force in the record business now that it was a few years ago. Part of the reason for that, certainly not all, is that we in the soul area have altered our approach to writing, producing, promoting and merchandising it.

When soul finally began to tilt to whites and began being imitated by whites, it became big business.

don't know if any of us are completely certain about why soul became so important so quickly to the general record scene, but few of us will deny that much of it happened because of the white imitators: Georgia Gibbs, Pat Boone and that crowd for example. It was after the "imitation" period that soul or r&b began being accepted into the mainstream of "pop" music. And, it was after that period that we who were deeply involved in the music began to lose our perspective regarding our own music. Producers began more and more to try to relate the music to the "pop" sound and the "best selling charts" and, sadly, imitating the imitators.

We began to help dilute our own music. Trying too hard for the "pop" hit, we forgot that it was r&b or soul music in its original form that first appealed to the imitators and then to the white public.

The point I'm getting to is this: We've changed and diluted our music so much that today many Black artists, artists who might have become important in and to soul music, are being taken into the studios and are recorded in the best pop tradition, often covering a pop record recorded by a white artist. Earlier when I mentioned the need to support soul music, I meant that one of the things we must stop doing is turning away the natural resources of the music. It's like taking the natural resources from the ground and wondering why things stop growing.

I don't mean that every Black artist must sing r&b, I understand that a man must decide himself what he wants to do and should not be pushed into something else. What I do mean is that some of our producers are looking more at the "charts" and the dollars they may bring than at the direction of the music wherein their soul lay.

Pure r&b, pure soul music, when done right will sell in any market. Soul has not become passe. It has not become outmoded. It is still potent, timely, commercial and an extremely important slice of the lives of many of us. The only thing soul music needs in order for it to be as strong a force in the record business as it ever was is to be treated with the respect it deserves. We have to again sing, produce, record and promote pure soul. And then we won't have to worry about where the music is going; we'll be laying the road for it. Once we begin to predetermine the destiny of soul music we won't even have to worry about "charts," because they'll follow.

Soul music has simply gone around in a complete circle. We're at the beginning again, so its now a matter of starting all over. That's where soul music is going.

Finally Recognized

By LARRY WILLIAMS

Operational Director, WAAA, Winston-Salem

On Oct. 28, 1950, WAAA went on the air in Winston-Salem with a program format of gospel and spiritual programs with the greater part of the day devoted to what was then known as rhythm and blues but now called soul music.

WAAA was the first station in North Carolina and the third station in the nation with such a format. Plans are now in the works to have a big "Soul Party" for the public during that anniversary week of Oct. 28.

Since I was a "disk jockey" with WAAA on that Oct. 28, 1950, I feel I can speak with some authority as to the influence of such programming in a community which has a rather large Black population and for the past years has tried to serve this specific audience.

The gospel and spiritual music is still a great influence in our community and it is our opinion that this influence is felt in the so-called soul music concept. This is also true of the soul music influence on today's popular or rock music field. It is not only an influence of musical concepts, it is a powerful influence of a race culture long ignored, but finally recognized for what it is—a singularly powerful influence of art and creativity of our people.

As director of operations of this station it is my privilege to work with the community in trying to bring them the best of what they deem the most important. It is here we learn that soul music is not only rhythm and blues—it is gospel, spiritual and in this day and age, much of our popular music and artists are very definitely influenced by it.

Soul music is not only an art form, it is a musical heritage of the Black, Afro-American, or Negro race, whichever you choose, and it is a heritage that will go down through the ages as an influence and culture of which we may all be proud.

Hear The Music

By RUDY RUNNELS

General Manager, WHHH, Norfolk, Va.

The entire soul music concept is a barometer of "things to come." The writers and artists are sort of H. G. Wells types who musically predict what the too-distant future holds for the American society and, most assuredly so, the broadcast media. In the huge and vast Norfolk-Tidewater area, an often overlooked one million-plus market, both real and emulated soul music is the "whole nine yards." The 16 or more stations in this market include 30 to 40 percent of soul music in their daily programming; consequently, the two basic Black stations should be happy that this is occurring because it incites the creative area of these two stations to be different.

Record product of today is 90 percent all good, both sides. Therefore, radio programming people must really listen to all records and not rely on "safe play" decisions and play only names with track records.

Music supervising is a full-time job [with itself and should be assigned to a mature and intelligent individual who is able to weigh the merits of the product; i.e., lyric content, clarity, method of delivery, promotion report look good insults the audience. For record in simply because someone wants to make his promotion report look good insults the audience. For

example, I know of certain music control people who determine the merits of a record by the "beat" of the tune. They never listen to a lyric. This has prompted a number of stations to hire women as music directors because they are more sensitive to lyrical content.

Today's audiences are an intelligent lot. They listen for sincerity in lyrical content. Gone is the era of the one-line lyric record, screamed and shouted over a heavy, redundant, rhythmical background. The screamer type vocalists are rapidly finding their product less acceptable. To emphasize this point, at WHHH we feature an album promotion each week, giving away twenty-five copies of the album to our listeners. Cuts are played around-the-clock for seven full days. When the album is of the *upgraded* type, we have to put in extra time reading letters from listeners to determine their sincerity in composing letters that will win them an album. When we feature the screamer type albums, we have to scrounge for winners.

What the audience wants in music should tell "the media" that we should implement changes to conform with the times. This is seriously affecting the economy and people are losing jobs because they don't hear the music the businesses are folding because they don't hear the music. It's all there if you'll listen. Soul music says it all. Funny thing, the people who don't hear the music are the very ones who supply the lyrics.

How Soul Music Affects Audiences

By NOBLE V. BLACKWELL

Vice President, general manager WVOL, Nashville

Despite the controversy, the criticism, positive and negative constructive, and oftentimes meaningless, inflicted on soul music, its popularity increases with each passing record spin. Names like James Brown, Diana Ross, the Jackson Five are household words in most every town where soul music flourishes.

WVOL, located in the country music capital of the world, Nashville, Tenn., is totally accepted by the masses, for WVOL consistently commands a strong No. 2 rated position in the general market surveys.

The psychological effects of soul music on society, particularly soul society, are phenomenal, especially where the very young are concerned.

Moral and social attitudes are established and not all of them are positive. One wonders at what effect a song like Betty Lavette's "He Made a Woman Out of Me" will have on the countless young girls who ring our telephone to hear it played.

But, for a radio station manager who has been on guard for years against selling time to certain stylized prophets, evangelists, healers, who come to town frequently and always with the idea of leaving with a pocket full of cash... a song like Ray Kelly's "Stealing in the Name of the Lord" brings a ray of hope.

Soul music is the conscience of our society and is one means of bridging the racial gap through a common interest.

For the Black man soul music is one way of getting his message heard... oftentimes what is not said in conversation, meetings, etc., is understood and accepted more readily through soul music.

WVOL programs soul music because it is the music of the people, it is what the community wants. We feel soul music effects the Nashville audience in establishing attitudes positive and negative. It stimulates racial pride... and helps to establish a moral standard.

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The Book

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(Produced by Allen R. Toussaint & Marshall E. Sehorn)

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Destiny Depends On Black
Program Directors Who ...



DON EASON
'Infinitesimal' Difference



GEORGE NELSON
Houston Comment



JAMES L. KELSEY
Old Style Black Radio Will
Live Only Few More Years



LES ANDERSON
It's Here, It's Now

Soul—New Orleans

By ROBERT D. HUDSON JR.
General Manager, WYLD, New Orleans

WYLD Radio in Orleans is a prime facie example of a Black radio station participating in the emergence and recognition of soul music. For the past 16 or 17 years, we have seen the transition of r&b (or race music) which was identified with a Black listenership only, to Soul Music which is now a music that has emerged to the acceptance of all people regardless of race, color or creed.

Just as other ethnic groups have contributed to the cultural melting pot which is America, the Black man has contributed his music which expresses his desires and fears, loves and hates, good times and tribulations.

We are happy to see that the country in its musical taste has become sophisticated enough to understand, listen to, and enjoy the music of a highly talented and deeply emotional group of people.

Houston Comment

By GEORGE NELSON
Operational Manager, KYOK, Houston, Tex.

In the portals of slave ships, African music kept frightened Africans alive. In between rows of cotton in 90 to 100-degree weather, sad spirituals kept the wearied slaves alive. And in 1970 America, soul music is and will be the lifeblood for the contemporary Black Man.

There is a certain beat, a certain rhythm that assures soul music a long life in the Black community. Black people, regardless of their geographical location, are holding on to the music which contains the last vestiges of a long and dramatic history. The ordinary listener may not be aware of the reason that he digs soul music, but he does understand that there is very little in his background that allows him to relate to advanced psychedelia, country music, or Lawrence Welk.

Soul music is here to stay because Black musicians have created an art in telling it like it is. Songs tell stories of unfaithful wives and husbands, pleas to a woman from her man, and tunes reveal ranges in emotion from a desire for love, to an intense yearning for freedom. But regardless of the tale, the music is constructed so that the listeners will feel the vibrations that indicate a beat, and that beat is soul—feeling, emotion, hurt, pain, a little joy, and a lot of love.

The Black Community has said "yes" to soul music. The choice is almost entirely unanimous, and the decision was not made by people with no other choice. Black people in the Houston area have been offered every conceivable form of music, and they have said "yes" only to soul.

'Infinitesimal' Difference

By DOUG EASON
General Manager, KATZ, St. Louis

I feel that soul music is being integrated rapidly to the pop or rock field. On a Sunday here in St. Louis when our r&b stations are playing gospel, the Top 40 stations (on Sunday) sound like soul stations. During the weekdays they play about 30 to 40 percent r&b.

It is my personal belief that in the next five years the only way to tell a so-called soul station from a so-called pop station is one will lean a little toward the blues and one a little toward rock. The difference will be infinitesimal. There may be more soul (blue or brown eyed) on the stations than any other kind of music.

Therefore, it is my belief that soul music (whether it be Black or white) will become the dominate music in the country.

Destiny Depends On Black Program Directors, Who ...

By ALVIN DIXON
President, NATRA

Soul music has been adulterated, castigated, renovated, analyzed, televised, utilized, used, abused, confused, directed, reflected, selected, collected, protected, affected, taken and forsaken.

Where does soul music go from here?

The destiny of soul music depends upon the Black broadcaster who has the knowledge, expertise backbone and who is black enough to continue to program the real Black soul music to restore the music formats, the jazz that ethnic owned station owners and manager have systematically taken from the ears of the Black people. To recognize again our great blues artists by giving back to the people the pleasures of listening to the blues that they once enjoyed.

The destiny of soul music depends largely upon the program directors who will now wake up and dare not embarrass, insult, neglect, or ignore the creators, writers, composers, arrangers and artists of soul spirituals and gospels, by letting station owners and managers across the country use them in Uncle Tom positions, giving them the title to program, but telling them what to program, and thus keeping gospel music from their format.

Unless Black program directors, Black broadcasters and station managers wake up and realize that soul music is genuine, that soul music is part of our society, that soul music is our own thing—soul music is going to hell.

Old Style Black Radio Will Live Only Few More Years

By JAMES L. KELSEY
WOL, Washington

Today's soul music has never been better because of the vast amount of equipment that is being used to produce it. Years ago it was one rehearsal and that was it. Today much pride is being put into this. As a result, not only are we getting a good sound but quality as well. We can also distinguish the good from the bad. For example, back in the earlier days most records were "shoo-be-doo" records, but today's records are telling a story of the everyday man and of the Black man. What I am trying to say is that every record has some kind of message for someone in our listening audience.

Many people say that r&b music will fade out in a matter of time or end up being psychedelic or hard rock. I really cannot believe this basically because r&b or Black music has been here so long and has made such a dent in the record market that it will live for many, many, many more years. They may change the name of it, but it will still be soul-country church music.

Most of our Black radio stations are just Black radio stations. What I mean by that is they have Black deejays who play Black music and that's it. This type of station will live only a few more years because we cannot truly say we are a Black-oriented radio station until not only do we have Black deejays but Black traffic directors, Black music directors, Black operation managers, Black sales managers and even Black managers.

Then we as a Black radio station will be able to get involved with the problems in our community. I believe that a Black radio station should not only scratch the

surface in community involvement but get down to the "nitty gritty" of it.

We are very proud here at the Sounding Broadcasting Company to say that we are truly whole heartedly involved in the communities in which we broadcast. Our records are wide open for everyone to see and we are proud of this.

It's Here, It's Now

By LES ANDERSON
Program Director, WDIA, Memphis

W.E.B. Dubois had this to say about the music of the Black Man:

"Little of Beauty has America given the world save the rude grandeur God himself stomped on her bosom; the human spirit in this new world has expressed itself in vigor and ingenuity rather than in beauty. And so by faithful chance the Negro folk song, the rhythmic cry of the slave, stands today not simply as the sole American music, but as the most beautiful expression of human experience born this side of the seas. It has been neglected, it has been and is held despised and above all it has been persistently mistaken and misunderstood; not without reason, for it still remains as the singular spiritual heritage of the nation and the greatest gift of the Negro people."

What has happened to the great soul artists of the 50's, the rock 'n' roll era? There were many such as Little Richard, the Dells, B.B. King and Bobby Bland to name a few. I mention these artists because they are around today doing better than ever before. During the rock 'n' roll era when music really started to change they were regarded as rhythm and blues artists and never were given the exposure that today we call Top 40. Keep in mind now that these artists and their brothers and sisters of the time were "monsters" in the Black Community.

Strong soul roots were also established by such greats as Charlie Parker and Buddy Johnson whose creative ideas can be heard in basic rhythms and melodies today.

However, it took the emergence of four long haired gentlemen from England to wake most of us up to the fact that there is truly great beauty in the blues. In countless numbers of interviews they told the world who they worshipped and idolized. They went on to emulate the likes of Muddy Waters, B.B. King and others.

Although the basic rhythm pattern of our soul artists was in their music their sound was different. They and many after them, personified the basic elements electrically, using fuzz tones, Moog synthesizers, wah-wah peddles, and reverb.

What happened? Jimmy Reed became a folk singer, B.B. King an underground singer, Aretha Franklin, with her gospel background, a pop singer; the Dells sweet soul or pop singers; etc.

No one can say Little Richard is not the same Little Richard I knew in Junior High. As a matter of fact none of the mentioned artists have changed. They've finally been accepted.

Soul Music today wears many disguises. It comes to us in the form of pop music subsidized by jazz. Just give a listen to Blood, Sweat & Tears or Chicago; a gospel record breaks pop for folk; a jazz artist makes a commercial tune with classical arrangements. Make no mistake, label it the way you want, it's still soul music. Where is it going? I'd say wherever music is played. It's here, it's now, and will always be.

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Here!JOE JONES, SR.
Soul Music, RIPCHRIS TURNER
The New SoundSPIDER HARRISON
Soul Radio, Faster And RicherWELDON McDOWGAL
Promotion: One Man's Meat

Soul Music, RIP

By JOE JONES

Of "You Talk Too Much" Fame

Before a person could intelligently answer the question—What is the future of soul music—I would have to ask or define what is soul music? I assume we are talking about songs that are sung by Black artists. If my assumption is right there is no more future to soul music.

Soul music is dead as far as the Black artist is concerned.

To give you a capsule of my analysis: We realize the Black figureheads in our business will tell you that the future is great. As a musician, band leader, artist, arranger, manager, publisher, producer and booking agent for the last 24 years, I have witnessed the "no future" from the inception. When Roy Brown recorded "Good Rockin' Tonight" in 1947 and Fats Domino recorded "The Fat Man" in 1948, when we had no Black radio stations, that music was called or identified as race music.

In the early Fifties Madison Avenue realized the amount of money that was being made from "race music," and at the same time there was a boom for Black literate speaking men to bring this music into communication to the Black community. When this happened Madison Avenue decided to change the title of that music and called it "rhythm and blues."

So much money was made from that title, that Madison Avenue again decided to change the color of that same music by calling it rock 'n' roll, and giving one of its own the credit by letting him, Elvis Presley, sing that same race music written by a Black man, but calling it rock 'n' roll.

If you think the future of true soul music is not dead just remember we do have the blue-eyed soul brothers, the Righteous Brothers, and then it really ended with Tom Jones.

If you are No. 1 in the Top 100 you could have sold from 1 to 6 million records. If you are No. 1 in the Soul Single Top 50 you are lucky if you sell 200,000 records. Have you ever tried to find a black radio station in Programming Aids?

Soul music isn't going, soul music has gone to the white race.

My opinion of soul music is not necessarily a Black artist singing a Blues, but anyone that is expressing himself is really expressing his soul. Therefore, I would say, soul music is anyone expressing themselves by playing or singing music.

The New Sound

By CHRIS A. TURNER

Assistant Program Director, WTLC, Memphis
President Mid-South Chapter NATRA

Soul music is a form of expression that allows the artist to get across his message to a large Black following. This expression may come in the words of a song, the feeling of the music, or even the introduction of the record by the jockey.

Soul radio has grown into a new thing. We have learned to get the clean tight sound that Top 40 radio has had for so long. By doing this we have much more time to play the records and sell commercials. In Memphis I found three years ago when I first got here, the change just beginning from the old to the new Black radio. WDIA has been No. 1 for many years. WDIA has been through the change and still stands first in not only Memphis, but in the Mid-South.

The fact that we at WDIA have the new sound enables us to not only express our soul to other blacks, but also to many "turned on whites."

Of course we all know about the Memphis sound. We at WDIA are a part of this sound. We try to express it not only in the music we play, but in the

manner in which we deliver this music to the public. The Memphis Sound is saying something and WDIA is saying something.

The Black Memphis can well be proud of the Memphis Sound, and he can really be proud of the Memphis Sound WDIA. WDIA is the kind of radio station that a Black doctor can have on when some of his white friends are around and not be ashamed of the music or of the jock, commercials, etc. WDIA is also the kind of station that a Black brother from the ghetto can be proud to turn up when his white classmates are around.

As president of the Mid-South Chapter of NATRA I try to help our local members to be as Black and together in their work and thinking as possible. I tell the members of the Mid-South Chapter of NATRA to try and instill pride in their audience. To all others who are really concerned with the future of Black radio, I say to you remember that what you play, what you say is heard by people just coming out. So let what you play and what you say have feeling of soul, for soul is together. As for now and always RIGHT ON.

Soul Radio: Faster And Richer

By SPIDER HARRISON

Program Director, WTLC, Indianapolis

Soul Radio is faster than ever and getting faster and richer. Soul disk jockeys are getting younger, plus getting in the field with much more education than those of the past. However, soul radio is really not that old, to me it just started. New ideas and new Black people make the ideas work, making the ratings go up—and beating out Top 40 stations in many markets across the country. Black people are not in all cases running the successful operations, but it is done with their techniques and talents.

Today, a Soul Radio station is respected and recognized in every market across the nation by its competition. (You can run—but you can't hide.)

Soul Radio stations across the nation are also gaining large white audiences. The main reason being the music (at least I think so). Playing the right records at the right time can do it. Example: Rare Earth, etc.

I think Soul Radio must go in the direction of Top 40 radio, but still 100 percent, identify with the Black listener. Example: WWRN, N.Y., and Jerry Boulding. Also, I feel Soul Radio stations should concentrate on Black news. In this market we are very successful and we proved it. We are FM and we are kicking from underground, everybody in the nation knows where we are. Fast, Black, Clean and Good and will get better.

Promotion: One Man's Meat

Being a salesman, public relations man, musician, amateur psychologist and diplomat are all requisites for the job of record promotion man; but it's a job that Weldon Arthur McDowgal III thrives on. McDowgal is artist relations & promotion director for Motown Record Corp. and operates on a nationwide basis in his work.

"Most people think a record promotion man's job is pretty easy; just plopping a record down on some deejay's desk now and then," he said. "But there's more to it than that." According to McDowgal, who's been promoting for the Detroit-based record giant for seven years, not only does a promotion man have to know the music trends in each area he travels but he has to know the people and effectively deal with their related problems.

A veteran of 18 years in the recording business, McDowgal started out as a member of a singing group in his home town of Philadelphia.

"I became a promotion man out of necessity," he revealed, explaining that he went around to the various local disk jockeys trying to promote his own group's

recordings. I had no training for the job," McDowgal added, "but working in Philadelphia gave me a broad background in the business and a balanced outlook on the musical scene."

McDowgal's reputation as a promotion man spread and he was soon doing production work for other artists in the area. He became so involved in promotion that he decided to pursue it full time and was hired as a local promotion man for a prominent Philadelphia distributor.

McDowgal believes he was the first Black man to hold such a position in a major American city.

McDowgal's association with Motown began as a local promotion man working with the various Motown labels. Four years later he assumed his present position with the company, traveling from coast to coast, selling people on the "Motown Sound."

"To be successful I have to constantly travel and talk to the people who are playing our records," McDowgal explained. "It's not just the cities, but the rural areas; it's not just deejays and distributors, but night club owners and fans, as well."

"A promotion man today has to know music because the music directors and the disk jockeys have to be a lot more selective in the music they play. There are no hard and fast rules for promotion, but it's a highly specialized job just the same. The people I deal with have to believe in my product and my sincerity when I'm promoting that product."

People Problems

McDowgal's biggest problems are what he calls "people problems": personal ties, egos, prejudices, whims and all the little individual idiosyncrasies of the people he deals with. It requires good public relations.

"A certain local personality might feel hurt when he is unintentionally slighted by one of Motown's artists visiting his town," McDowgal said. "Or one radio station might get its copy of a new record before another station gets it. They're all individual things, but they're the type of incident that affect someone's attitude toward an artist, a recording, or an entire record company."

Friction sometimes develops between a militant Black group and the white owner of a night club where a Motown act might be appearing, and as a promotion man, McDowgal may have to act as a liaison between both groups, or assist Motown's public relations people in smoothing things over. "In cases like that," McDowgal said, "you can't just shrug off anybody."

Another aspect of his job is traveling with the acts into new territories and having the artists meet with local promotion and radio people; even meeting their family in many cases. McDowgal's latest assignment in this regard was traveling with the Jackson 5 for their enormously successful concert appearances recently in San Francisco and Los Angeles.

"I was there promoting," McDowgal said. "I've even acted as a kind of bodyguard for the boys. I always have to answer thousands of questions from the fans about these and Motown's other artists wherever I go." But McDowgal's main dealings are with the disk jockeys.

'Message' Songs

"Recently, we've had problems when music directors or disk jockeys read meanings into songs that just aren't there—like drug and revolution messages. Music is a brainwashing of a kind," he said, "which makes this very sticky."

Disk jockey is an important person in his particular area and his word on music is often regarded very highly. So what he likes is often what his listeners come to like."

Using this influence to his own advantage, Weldon McDowgal is one of many Black record promoters who have helped Black artists gain recognition in the pop music scene on a national and even international scale.

(Continued on page 34)



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Soul Spoken Here!

• Continued from page 32

"It still isn't 100 percent fair," he said, "but it depends a lot more on how the records are presented and promoted than anything else," he noted.

McDougal explained that Motown promoters attempt to create interest in a record by selling it first to Black-audience radio stations and Black disk jockeys, then showing the other pop stations how well a tune is doing there. And their success in overcoming the reluctance of white-audience pop stations to play Black artists' records has had a profound effect in the past decade.

Another very important aspect of promotion is recognizing the difference between a musical trend and a fad. "A fad may take over for a time," McDougal admitted, "but when the fad dies out, as all fads do, the trend will assert itself, and good management, good records and good promotion will have more bearing in the long run."

And good promotion depends directly on men like Weldon McDougal; a loner always on the go, yet always with people.

"You can't really be a family man with the constant travel," he said. "Yet successful promotion means being at ease with all kinds of people, including their families. You have to be able to listen as well as talk, and be knowledgeable about your field." And McDougal acknowledges, the job has its rewards.

"The greatest pleasure I get from all the traveling and people meeting and problem solving is knowing that when an artist or a record makes it to the No. 1 spot that I had a part in helping them make it." And for Weldon McDougal III, it's a familiar feeling.

The Psychological Resistance To Soul

By REGGIE LAVONG

Vice President R&B Marketing, Capitol Records

I would like to paraphrase Justice Oliver Wendell Holmes: "The use of language carries responsibility." Rhetoric has a significant and catalytic effect of its own, so words should be chosen wisely and with great care. I cannot tell you how to combat the continuing reaction against soul music because I am not sure in my own mind there is such a thing; and if so, whom do I specifically confront? I shall attempt to give you my views of what can cause a backlash if, in fact, there is one.

The psychological resistance to soul music in our industry is by no means a new phenomenon. By our industry I refer to both the record industry and the radio broadcast industry. Prior to the advent of Black Radio, few Black artists were exposed that were not accepted by the affluent-nightclub patrons, the Nat Coles, the Louis Armstrongs, the Inkspots, and the Mills Brothers, etc. The occasional race record artist, as they were called in those days, broke through on rare occasions.

Black music garnered great popularity among the white youth of America, reflected by phenomenal ratings in the general market in the early and mid-1950s. This phenomenon became a rather consistent occurrence in the Pulse and Hooper ratings services. The pressures of the ratings game forced formerly conservatively programmed radio stations to include Black artists such as Fats Domino, the Drifters, the Platters, Frankie Lyman and the Teenagers and others to their playlists. The general market stations had to play the hits to maintain their audience. The building and maintenance of audience was a primary concern of every radio station then, and it is now. Soul music of every variety and type is being performed by integrated groups, all Black groups with material written by whites and the recording session produced by whites, and all white groups with material written by Blacks and with sessions produced by Blacks. This

being the case, "For whom does the bell toll?"

The public is open to the acceptance of new names and new sounds regardless of the ethnic label. Once established patterns of the 70's are recognizable and relevant, the acceptance of the music on its merit will, I believe, reflect a judicious percentage of Blacks being represented on the charts.

Backlash Soul

My feelings are that it is unfortunate that the phrase backlash is being used to describe this fluctuation in our industry. This is not to say there are not inequities in our industry; however, in the lexicon of our troubled times, the meaning can be easily misconstrued and cause more harm than good.

The alleged resistance or attempt to do away with Black music by the general market radio stations is as unrealistic as attempting to send all Blacks back to Africa. Black music or soul, if you prefer, is the cornerstone of the pop music of today. Be it performed by a white American or white Englishman, the genesis is Black. Elvis Presley, the Beatles, and Tom Jones filtered the sound of soul through their white experience and made it acceptable and profitable.

The rhythmic pattern of speech employed by Blacks was recognized by white lyricists and authors in the 19th century. This rhythm was the beautiful end product of African dialects and colloquial English spoken by Americans. Soul music is America's music. Soul, r&b, or race records sold exceedingly well during the depression to Blacks and all sensitive people. Music was as needed for sustenance as the apples and soup dispensed from the welfare kitchens. Soul music is the fusing of African rhythms and European melodies. Through the years the two have become inseparably and irrevocably wed. It saddens me that the human orchestration is not as attuned. The tension created by the cross purposes and inter-facing of whites and Blacks made possible the American style of literature, comedy and politics as well as music. All the social and economic restrictions visited upon the Blacks has not dissuaded us from entering the cultural mainstream of our society, and indeed it is our society. Whatever America is to-day culturally, racially, or economically, Blacks have been great contributors.

To the individual or individuals who might, in fact, be responsible for or responsive to this backlash theory, I say that you are trapped by a nagging sensation that is a whisper now, but I hope will soon become a deafening roar deep in your psychological fiber that will eloquently communicate to you that whatever the true America is, that somehow, somehow he is also Black. To those of you who advocate or promulgate the reactionary view of a Black backlash I implore you to think of the Black man's talent, both creative and performing, on the broadcast level and the record industry level; I implore you to think of the Black man's intellect; I implore you to think of the Black man's desire for achievement in the positive terms of inclusion in our society as opposed to the negative terms of assimilation. I believe if this were to come to pass, that the necessity for me to bore you with the preceding rhetoric would not exist.

Badly chosen words are as destructive as a bomb. These words, like a bomb, lack specificity. Their meaning can be as scattered as a bomb's debris. I hope that I was not a bomb in every sense of the word.

Proven Hits Only

By BUDDY LOWE

NATRA Western Regional Chapter President
XERO Radio, Los Angeles, Calif.

Los Angeles, Calif.—called the City of Angels—is the leader in this state in Black population, with a household total of 617,100 out of a total population total (SRDS figures, June 12, 1970 issue), many of whom are migrants primarily from Texas, Louisiana

BUDDY LOWE
Proven Hits Only

AL BELL
Rewarding Radio

and other southern states and who surprisingly know more about soul music than Los Angeles natives.

The reason is quite simple. Although much of soul music is produced in fabulous studios here, the major soul radio station in this area will air only proven hits. In other words, an independent producer has to market his talent and product in other areas like Chicago, Baltimore-Washington, Philadelphia and San Francisco—and first prove it to be a soul hit on the charts before it is even considered marketable in Los Angeles. Thus, listeners in markets such as Los Angeles and New York are treated only to what everybody else in the country has been hearing for some time.

To evaluate the definition of soul in Los Angeles, we interviewed individuals representing all phases of record production—from talent scout to disk jockey and including arranger, producer, station manager and program director.

In cases where the young Black potential stars are concerned, soul in Hollywood begins with a strictly legitimate company from whom talent gets the true word. This is Hollywood Creative Artists Center, headed by the energetic Sandra Lane, who picks up where the Better Business Bureau slacks off. She has great faith in the young Black artist, saying, "Although Blacks were enslaved from the inception of their role in American history, they were free enough of emotional hang-ups to express themselves unambiguously in music—music descriptive of their lives, work, loves, etc." To her, then, soul is the essence of an emotion transformed into music.

From owner of Las Vegas radio station KVOV, Sy Newman, comes this definition: "It is music with individual expressions. I do believe that soul is color blind. Mahalia Jackson is my own prime example, of course, but such people as Frank Sinatra, Peggy Lee and Janis Joplin also fulfill soul in their singing art." Newman is confronted with a problem in trying to air soul in the Vegas market. "Oddly, whites do not support our station since we 'went soul'; yet, we consider ourselves a community station—we're not for Blacks only. Currently, we're sponsoring a community talk show—'Do Dreams Come in Black?' Participating are disk jockeys Rocky Allums, Lee Cross, Jerry Pinckney and Foster Johnson. It's the first time in history any radio station has sponsored such a program."

Our station was the only recent cut in the hotel budgets. We're not available on their room sets—nor do we benefit from their advertising schedules, although we have 42,000 listeners, a good 13.8 percent of the market. It's an interesting fact that, even though a good 50 percent of the Strip's entertainers are Black, the hotel owners will not take advantage of reaching that particular soul market," concludes Newman.

Rewarding Radio

By AL BELL

Executive Vice President, Star Records

The nature of radio today is particularly rewarding to anyone who wants to make this contribution toward a better world. Contemporary radio provides many opportunities for community service.

The campaign against youthful drug addiction is the most recent example of how radio can be useful in fighting the evils in our midst. Radio personalities also have the forum to inform their audiences and help protect them against rent gaugers, excessive time payments and overpriced housing.

As a former radio announcer, I can say from personal experience that radio can be the first step towards advancement in other fields of communication. Careers in the record industry, concert promotion and television await the talented announcer.

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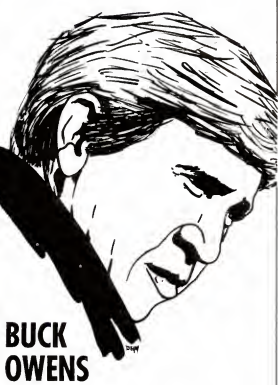
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Record Firms Plan Promotional Assault for Wight Festival

**SANTANA
VOICES OF
EAST HARLEM
BALLIN' JACK**

Santana is probably foremost in the Latin-Afro rock field, and the group solidified its position anew at Fillmore East on Aug. 10. Carlos Santana (lead guitar) and his group played most of their Columbia Records winners, with the exception of "Evil Ways." The performance of the Woodstock treat "Soul Sacrifice" had the near-capacity crowd on its feet cheering

Sharing the bill were the Voices of East Harlem and Bullin' Jack. The Voices, who recently signed with Elektra, are a very spirited group with many excellent lead singers. Out of this 21-member singing ensemble could emerge another Aretha Franklin or Michael (Jackson 5). Their rendition of "Choose Your Seat (Walk All Over God's Heaven)" with its driving gospel force, was the best vocally performed number of the evening.

Columbia Records' new group, Ballin' Jack, making their Fillmore debut, drew an enthusiastic reception. **BILL COLEMAN**

With an emphasis on singing today's music rather than gyrating down memory lane, Presley made his annual summer visit here Aug. 10 a pleasant musical experience. His act is actually a concert done on a grand scale in which his musical concerns show his basic blues roots while revealing his taste for the prettier, lyrical songs.

On stage for the performance filmed by MGM for theatrical release were two singing groups—the Imperials and Sweet Inspirations (soul and sweet Nashville vocals integrated)—Presley's own sextet and the 30-piece Joe Guercio orchestra.

Dressed in whiter than white work togs, Presley presented an act which differed this year from last year in being more genteel on everyone's mind. The vocalist worked less at wiggling his body and strumming his guitar and concentrated instead on interpreting his songs. His voice was more softly appealing than raw edged, although that quality was evident, especially on "You've Lost That Lovin' Feeling," which was alternately full of

Presley opened his performance in a rockabilly mood with "That's All Right Mama" and maintained a fast, rhythmic flavor through his second medley tune, "Mystery Train/Tiger Man." He braked his energy with "I Can't Stop Loving You," which led into a new song, "The Next Step Is Love."

Presley's appreciation for non-country blues songs encompassed "Something," "Sweet Caroline," "Bridge Over Troubled Water," "I've Lost You" (his new RCA single) and "I Can't Help Believe-
ing."

His stage demeanor was delightfully friendly—accepting kisses from young ladies—and joking about the filming for the documentary film. His avoidance of old themes which today sound dated in contrast with current lyrical ideas, allowed his show a greater fluidity of contemporary thoughts.

Chicken Shack, led by Stan Webb, had an auspicious opening at Ungano's, Aug. 10. Webb, on vocals and guitar, was in top form as the British quartet, in the U.S. on an extended tour, their first, stressed blues, including several numbers from their current *Blue Horizon* album.

"Diary of Your Life" and "Telling Your Fortune" were among these as the group handily surpassed their Aug. 8 New York debut at Fillmore East. Webb's fellow musicians also were solid: Paul Raymond on organ, Dave Bidwell on drums and Andy Silverstein on bass guitar.

"Wild About My Woman" was a good finale as Webb, with extended guitar cord, went into the audience, even sitting at one of the tables in the rear, while playing all the time. His guitarman'ship proved exceptional. This 10-week tour will probably have a successor without too much delay. **FRED KIRBY**

ROSE CREATES
Copacabana, New York

R. B. Greaves works his way through his act at first, doing contemporary standards ("Always Something There To Remind Me") and Some Blues 'n' Gospel ("Little Red Rooster," "Ain't That News,") pauses and then introduces his hit, "Take a Letter Maria." So far it's a conventional soul-type singer, smooth, supple and rhythmic.

Then suddenly the Atlantic artist whips in not one but three Hank Williams standards and ends with an emotive "Tennessee Waltz" no less. And you have a country-soul edge that lends distinction to his Joe Guercio-produced act.

True he switches "Tennessee Waltz" into a stomp halfway through with a Sam Cooke tribute but the whole effect is a mature singer who knows how to work his act, his audience and the room.

STEVE BARON

Backed by a druidic mass of speaker columns, the smoothly-hewn blues of the Unspoken Word careened into *Wheels*, Aug. 3, proving to be an unpretentious and hard-hitting sound.

Collaboration on the Atco group's material is represented by an impossible anagram of their 5 names, although most of the shaping is directed by Zheyina Shashuk on electric guitar with Paul Glanz on a Hammond B-3 organ. Les Singer on drums and Greg Buis on bass guitar, while Dede Puma, their female lead vocalist, matches their energy with an understated mobility.

Some of the best results of this sonic mobility were "Pillow," "Put Me Down Easy" and "Healthy, Wealthy, Wise" from their new album.

Accompanying the group on the bill was Steve Baron, formerly of the Steve Baron Quartet on Tetragrammaton; using acoustic guitar, his sensitive jazz treatment of "Bill's Baby's Blues," "Three Losers" and "Shadow Man" from their album, "The Mother of Us All," was highly effective, with a vocal assist by Jeff Lowell on electric guitar.

NANCY SINATRA
Casino Palace, Las Vegas

The Sinatra Clan helped Caesars Palace celebrate its fourth birthday Aug. 6, with Nancy headlining in the main showroom and the rest of the family attending a three-day gala celebration. The hotel was also celebrating the opening of its new 14-story 222 room addition, with the city's first "floating" nightclub, Cleopatra's Barge, featuring the Latin rhythms of Pupi Campo.

All these events helped lure patrons to the hotel over the week end. Miss Sinatra, in making her debut at Caesars (she worked the International last year), brought in a fully developed variety show which ran for 1 hour-20 minutes at the opening dinner show.

reminiscent of a vaudeville

LONDON—Only a year after the Isle of Wight Festival's dramatic birth it has already become one of the major events in pop music. With over 30 of the world's top rock acts on the bill this year, the festival offers a promotional playground of which several firms are taking utmost advantage.

And it is quite likely that the Isle of Wight Festival will be the last major such event ever held. The explosion of the pop festival concept this past summer both here and in North America has resulted in more outright disasters than successes. Isle of Wight organizers, Fiery Creations, are implying that this will be the last festival to be held under their administration.

While many of the U.K. record firms are strongly promoting their acts which will perform before an estimated audience of a quarter of a million young record consumers, there are just as many companies which aren't so certain about it.

Undoubtedly the uncertainties in setting up promotion schemes on the site derive from the high charges being levied by Fiery Creations Ltd. for conces-

NEW YORK—Jay K. Hoffman Presentations Inc., has acquired the exclusive U.S. rights to two new British-produced properties, "Supershow," a 93-minute all-star jazz and rock music show, and "Now That the Buffalo's Gone," a color documentary on the "terrible past and hopeless present" of the American Indian.

Included in the "Supershow" film are Eric Clapton, Roland Kirk, the Modern Jazz Quartet, Steve Sills, Led Zeppelin, Dallas Taylor, Colosseum, Buddy Guy and Duster Bennett, among

"Now That the Buffalo's Gone" is narrated by Marlon Brando and has music by Buffy Sainte-Marie.

sion and display areas. No less than \$1,200 is reportedly being charged for rental of land plots measuring 20 square feet. And a full page advertisement in the festival program, which will be a hard cover full-color book selling at 60¢, is going for \$840.

So there is little wonder that several of the companies are taking a lot of time to formulate plans as to the extent and nature of their promotional efforts.

Polydor, with nine acts on the program, was still ironing out details.

But the company is understood to have developed "a spectacular campaign." The entire Polydor marketing and promotion department will attend the festival to carry the campaign off, and field salesmen Ron Drew and Chris Kewbank will be on the site from the Tuesday preceding the festival.

At the time of the festival there will be album releases by artists Richie Havens, Cactus (Atlantic), Mink (Buddah), Cat Mother and the All Night Newsboys (Polydor). The company has also budgeted for advertising in the festival program and in the special supplement to be published by the London Evening Standard.

Tied in with Polydor is Elektra, whose act the Doors is topping the Saturday night bill and whose Voices of East Harlem are making their European debut at the festival. Elektra has had its plans fully formulated for three weeks now. The firm has secured an exclusive arrangement with proprietors of the four ferries which will transport

NEW YORK—In conjunction with Lionel Records' newest release, "Squares & Triangles" by Sweet Rolle, the group has been set for dates with Eric Burdon at the Chicago Pop Festival and the Whiskey in Los Angeles, and is currently on one-nighters touring Canada.

The single was produced by Jim Hilton, who recorded the Iron Butterfly.

festival-goers to and from the island, and each ferry will carry two 30-foot banners promoting the new Doors double album "Absolutely Live."

There will also be Elektra posters mounted at all British rail stations on routes leading to the Isle, and the firm is readying an editorial campaign on the *Voices of East Harlem* before they arrive in Britain. Fifty

[\(Continued on page 46\)](#)

NEWYORK—Thelma Houston, ABC-Dunhill recording artist, is recently returned from a three-week concert tour of Hawaii and the Orient with the 5th Dimension. Miss Houston is scheduled for a three-week stint at King Castle in Lake Tahoe beginning Sept. 23, and will then perform at the Losers in Dallas for a week. She will then tape a "Glen Campbell Show," Nov. 1-5. After the taping she will appear at P. J.'s in Hollywood beginning Nov. 19, for one month. Miss Houston is scheduled to make her first appearance in Milwaukee on Dec. 7, where she will perform at the Pfister Hotel for two weeks.

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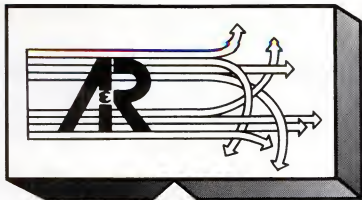
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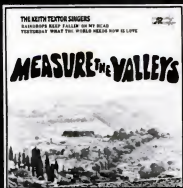
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Scott-Textor Productions.

'LOS ANGELES'

AR 7100-501. Produced
by Phil Ramone.

Record Firms Plan Promotional Assault for Wight Festival

Continued from page 41

thousand handbills are being prepared to hand out to the music pilgrims on the ferries and on the site, promoting both acts, and Elektra is also putting together a dealer campaign featuring posters, photographs, album sleeves and stickers for shops in London and the provinces. Elektra director Joe Holzman will attend the festival from the U.S.

The Polydor plans also embody the bulk of promotion by its affiliate Track Records, but Track officials told Billboard the firm is mulling over a few ideas on its own. Track artists on the bill are the Who and Jimi Hendrix. One of the Track plans involves erection of a large company logo in fireworks, to be ignited as the Who take to the stage.

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But the Track spokesman expressed doubt as to the festival's actual promotion potential. "We feel the festival is overrated, and with the high costs involved it's doubtful that a massive promotional campaign on the site would pay off," he said. "Some of the record companies seem to feel that if they don't promote their artists' product at the festival, the world will come to an end," he mused.

Philips, with ostensibly only one artist on the bill, is being Joan Baez on the company's licensed Vanguard label, looking to the folksinger's appearance to be a catalyst in boosting album sales. The firm plans a poster and display campaign with dealers throughout the country, but the focus will be on retailers in London, on the lake itself, and in mainland cities opposite the island.

Baez is spending a month in Europe, and last week Philips people were confirming with her manager Manny Greenhill on the exact schedule of her stay in Britain in order to set up press conferences and tv dates. The BBC is reportedly interested in taping a Baez solo program.

Further, Philips will release on Aug. 21 a special single by an established group which will appear at the festival but has not yet been announced. The

single, titled "Let the World Wash It," will be played continuously during intervals between performances at the festival. Label credit lists the group as 1 Lov Wight, but its true identity will be revealed at the festival itself.

CBS plans are fluctuating, as new company acts are seemingly being added to the bill every day. Definite attractions now include Chicago, Leonard Cohen and the Army, Sly and the Family Stone, Good News and Miles Davis.

And it appears that additional CBS acts Poco, Redbone and Catfish will also perform. The firm is preparing dealer display boards with the theme "Sounds of the Seventies Go to the Isle of Wight" which will emphasize recent album releases and be made available to select dealers including One Stop Records, the only retail firm allotted a concession on the site.

Transatlantic's lone act on the bill is Pentangle, and the firm will distribute dealer displays on the lake and in coastline cities including Portsmouth, Southampton and Bournemouth. The company also plans to distribute handbills on the docks from which ferries depart for the festival.

Decca, with artists Tony Jo White, Ten Years After, the Moody Blues and Arrival all scheduled to perform, will advertise in the festival program but apart from that details of its promotion are uncertain. The company's Colin Borland told RR: "At the moment, we're still finding out from festival directors what can be done. Our plans are very much in the melting pot."

Not so with Warner-Reprise, which has booked a prominent on-site location for its converted bus, which will serve both as a sales center and hospitality area. In addition, managing director Ian Ralston has acquired a 40-berth yacht and press officer Des Brown a 10-berth yacht, both of which will be moored close to the festival site to accommodate company friends. Warner-Reprise acts set for IOW appearances are John Sebastian, Ian Mitchell and Family, And the Grateful Dead, which will be in England at the time engaged in its "Caravan" film project, also planned to be on hand.

(Continued on page 53)

Talent In Action

Continued from page 44

Wheel, "Home Is Where," and "I Don't Want to Cry." Among the better arrangements of the evening was "For Once in My Life," the Stevie Wonder song sung by Lester while the rest of the group played around him. There were few solos, coming mainly at the lead in and close of each song. People were dancing to the group between courses which is the trademark of the Downbeat.

BOB GLASSBERG

ROUVAUN

Blue Room, New Orleans

Memory cannot recall an entertainer who has come to New Orleans with more fanfare than Rouvaun, the Las Vegas tenor currently at the Blue Room.

A visit to the Roosevelt Hotel's supper club (which long ago ceased to be "blue" but has retained the name) indicates the singer is worth all the frantic drum-beating—almost.

The fact remains that there are serious lip-sics in Rouvaun's nightclub presentation, which could probably be fixed nicely with a little of the capital being lavished on making his name well known.

Rouvaun has a "big" voice, almost operatic in quality, which he puts to use from his first moment onstage, with a "Paggiacci" aria. He makes his entrance, incidentally, in complete clown costume and makeup.

The lights go down as he shucks this Bossa drag and segues into a series of the lush, more romantic pop tunes—"This Is My Song," "Ileana," "On a Clear Day," etc.

The trouble comes on two fronts. Rouvaun has no prepared material for chatter with ringiders; he relies on ad-libs and most of his "off the top of my head" stuff is simply trite.

It is impossible, however, to find fault with his voice. It is powerful and the extreme, and breathtaking arrangements give his ultra-high-powered vocal cords a good workout.

His best moments are with a seamy-flavored "Let It Be" and a robust "Granada."

Lending the Leigh Noble orchestra through Rouvaun's expensive-sounding repertoire is conductor Buzz Adam. A classy touch is provided pre-show time with "the Rouvaun overture."

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- () Just Can't Help Believing (B. J. Thomas)
- () 25 or 6 to 4 (Chicago)
- () Overture from "Tommy" (Assembled Multitude)
- () Hi-De-Ho (The Sweet & Tears)
- () Summertime Blues (Who)
- () Big Yellow Taxi (Neighborhood/Joni Mitchell)
- () Paper Moon (Donna Warwick)
- () Songs From M*A*S*H (At The Top)
- () Sing a Song for Freedom (Frijid Pink)

BIG ONES COMING FROM HANSEN

- () Joanne (Michael Nesmith & the First National Band)
- () Grease (The Ronettes)
- () That's Where I Went Wrong (Patty Smyth)
- () Featuring Susan James (Black Hanks, White Cotton (Gabbos))
- () Theme From "Borsalino" (From the Motion Picture "Borsalino")
- () Wanderers of the Wine (David Houston)
- () California Rock 'n' Roll (Crowfoot)
- () Don't Play That Song (Anita Franklin)
- () Split the Wine (Eric Burdon & War)
- () Santo Domingo (Sandpaper)
- () My World Keeps Getting Smaller Everyday (Eddie Gormez)
- () Singer of Sad Songs (Wayne Jennings)
- () The Great White Horse (Buck Owens & Susan Ray)
- () Grazin' In Greener Pastures (Ray Price)

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JAY LASKER, president of ABC-Dunhill, right, shows Rose Greer, left, and his producer Joel Sill the additions to the record company's new releases in Los Angeles. Greer has just signed with the company and will release his first single before September.

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Receiving a BMI award.



With an ASCAP contingent honoring W.C. Handy in Memphis.



Shelby Singleton and friends at a NARAS gathering.

Shelby Singleton After That Formula

"I won't even let Vivian know where I am. This way I have complete solitude to finish what I am doing."

The speaker was Shelby Singleton. The "Vivian" to whom he referred, Vivian Keith, is his private secretary. Singleton was calling from "somewhere," but virtually no one knew where.

Shelby will finish what he is doing. That's one of his trademarks. It will take him a few more weeks. If it should take longer, he'll stay with it. When he finishes he'll be much wiser than when he started, which is saying something; record men will tell you Singleton rarely makes an unwise move.

What Singleton is doing now is research, a sort of concentrated, comprehensive program of something he does on a lesser scale all the time. He is searching for, as Longfellow wrote, "the how, the why and the wherefore" of what makes a record sell. Shelby believes there is a formula, and he is going to find it.

Not that Shelby Singleton has ever lacked his own formula. He very likely has turned out more hits in a short period of time than anyone in the business, has made more successful acquisitions, and has built more artists. But he has never rested on his laurels.

Now Singleton is dissecting the record market, researching everything he can about every phase of what is going on. This ranges from timing to mastering quality, from double-meaning lyrics to background gimmicks, from special effects to the balance of instruments, from harmony to names of musicians on sessions. And so it goes. Some of what he already has discovered disturbs him, some encourages him.

So far he has researched 200 singles, and is on his second 100 LP's. He has learned a great deal not only about Nashville, but about such recording centers as Los Angeles, Detroit, New York, London, etc. In his two months of seclusion, he has amassed a wealth of material, which he will put to profitable advantage.

All the while, Shelby has supervised the production of his records from his secluded spot, calling in information to the Nashville studios, but of course there has been less production while he has been away.

Singleton is disturbed that about 90 percent of the product out of Nashville still is country-oriented. He feels that the big pop market still is being almost untapped from the city's standpoint, in that it hasn't really been researched or studied properly.

"Most recordings today—the good ones—are not cut in three-hour sessions," he said. "Those who are involved are experimenting for days or even weeks before finding the right combination. The kids know what they want. They even know who is doing the mixing. This is the market we must work for."

Once Shelby has concluded his current research, he plans to spend a month in the studios. "I'll be shooting for the odds," he said, "going for something big."

Something big is no stranger to Singleton, who first hit with "Harper Valley, P.T.A." He feels he could take six hit acts in Nashville (non-country), and do a \$30 million a year business with them.

Singleton has always thought big. It's his way. Whether he's researching or producing or listening to material or battling with distributors, or even negotiating for an acquisition, his thinking is big.

His background in commercial music was, for the most part, with Mercury. He credits this company a great deal for his musical education, and his high praise for many of the men for whom he worked.

But Shelby was always a man of destiny, and that destiny was an independent operator in the business. When he opened his office in New York and then in Nashville, he knew what he wanted to do, and how to do it.

Then he surrounded himself with capable men, and listened to them. Always the final word on any major decision, he nonetheless weighs the argument of his division heads. None of them is a "yes" man. Singleton is known to clash now and then, but the situation is always resolved, and a point carried through.

The fact that these division leaders, almost without exception, have been with him from the start attests to something, too. In this time, Singleton has moved in many directions.

Currently Singleton is dealing with 18 separate labels, and 15 of these are owned by him. The others he distributes.

But the studio is "Shelby's Playhouse," the name given it by his many employees. It is here he is at his creative best, quietly (and occasionally loudly) putting together the fruits of his thoughts and research, and his artistic senses arise to the occasion.

It wasn't long ago that Singleton's complex grew to such an extent that the corporate president insisted every one who came in wear a badge, identifying him as a visitor or employee.

"There just got to be so many people moving around here I couldn't tell who worked here and who was coming to see me," he said. Singleton is inaccessible to neither, but must—of necessity due to time limitations—screen callers and visitors.

Since his employees feel an almost zealous devotion to his well-being they help in this shielding process.

Just outside Singleton's office are three of the most capable women in the field of music. One of these is the aforementioned Vivian Keith, who has proven her worth in many fields of music, including songwriting, work with contracts, etc. Nearby is Peggy Shepherd, who spent many years as secretary to musicians union local 257, and its president, George Cooper. And the third is Geneva Foster, who had years of experience with the Country Music Association and then the Roy Orbison organization. Singleton has not hesitated in going after the cream.

Singleton, the man, is as complex as his organization. He is self-assured, yet never arrogant. He is proud of his accomplishments, but can always back up a statement or claim with facts and figures. He is considered by some (usually the opposition) to be full of himself. Yet he is one of the most concerned people in the Nashville community in the city and its future, and particularly its people.

He was among the first to sponsor a junior hockey team, a Little League Team, and a women's softball team. He has sponsored sports events and civic affairs on local radio, and has been among the first of the contributors to union funds and the like. He has led a few drives on behalf of charitable and civic activities.

Singleton is less comfortable in a tuxedo or business suit than in an open-collared sports shirt or T-shirt, and he makes no bones about it. He is totally unpretentious. Yet his lovely wife, Barbara, is among the finest dressed of Nashville's elite, and also among the most charming.

Shelby Singleton may be a paradox, and yet he might be a very simple person who happens to know exactly what he is doing.

Singleton Empire — Four 'Music Rows'

While Nashville has but one "Music Row," it now has several areas of music, spread into all parts of the city. Shelby Singleton has established four of his own music row areas.

The first of these, from the standpoint of headquarters, is located at 3106 Belmont Boulevard, some

two miles away from the center of the city's music industry. This complex of houses and studios contains all of the administrative offices of the Singleton operation, the sales and accounting offices, the comptroller, and the production center.

At 312 Jefferson Street, some five miles away and

near what once was the oldest baseball park in America is the 18,000 square foot structure housing promotional headquarters, the mail order and catalogue department, and an in-house printing shop.

At 321 Willetts Road, in the southeast section of the city near Interstate 40 is the headquarters for Southern Graphics, about 12,000 square feet of this, and the Belmont Advertising Agency. Here are the complete graphic, art and photo shops.

And finally, at 817 16th Avenue South, right in the heart of the established Music Row, is the Shelby Singleton Music publishing building, some 4,000 square feet of area to house the various firms under this umbrella.

Back at the Belmont address, there currently are some 10,000 square feet now, but it's only a beginning. A new multi-level office building is planned there, scheduled to get underway in June of 1971.

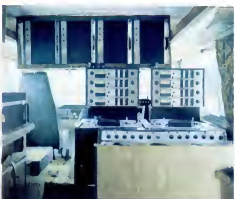
The cost of the present studio was about \$120,000 according to Joe Venneri, chief engineer. It was designed for "convenience and atmosphere for today's new groups," he said. It is an 8 track studio with complete facilities for any kind of recording. Plans call for going to 16 track within the next three to four weeks.

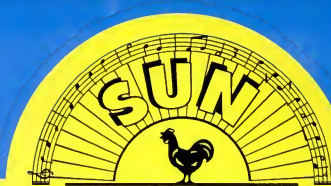
The console was built and designed by Joe Venneri and by George Schorer, chief engineer at Mirror Sound in New York. The studio room itself was designed by Venneri and Shelby Singleton. It has an elevated control room so that there is a full view of

Continued on page 5-4



The Singleton portable unit.





SUN 100 ORIGINAL GOLDEN HITS
VOLUME 1—JOHNNY CASH



SUN 101 ORIGINAL GOLDEN HITS
VOLUME 2—JOHNNY CASH



SUN 102 ORIGINAL GOLDEN HITS
VOLUME 1—JERRY LEE LEWIS



SUN 103 ORIGINAL GOLDEN HITS
VOLUME 2—JERRY LEE LEWIS



SUN 104 SONGS OF THE TRAINS
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SUN 105 GET RHYTHM
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SUN 106 SHOW TIME
JOHNNY CASH



SUN 107 ROCKIN' RHYTHM AND
BLUES—JERRY LEE LEWIS



SUN 108 THE GOLDEN CREAM OF
THE COUNTRY—JERRY LEE LEWIS



SUN 109 RAUNCHY
BILL JUSTIS



SUN 110 LONELY WEEKENDS
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SUN 111 ORIGINAL GOLDEN
HITS—CARL PERKINS



SUN 112 BLUE SUEDE SHOES
CARL PERKINS



SUN 113 THE ORIGINAL SOUND
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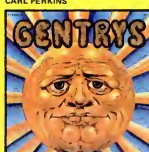
SUN 114 A TASTE OF COUNTRY
JERRY LEE LEWIS



SUN 115 THE SINGING STORY
TELLER—JOHNNY CASH



SUN 116 ORIGINAL MEMPHIS
ROCK & ROLL—VARIOS



SUN 117 THE GENTRYS
THE GENTRYS



SUN 2-118 THE LEGEND
JOHNNY CASH



SUN 119 SUNDAY DOWN SOUTH
JOHNNY CASH & JERRY LEE LEWIS



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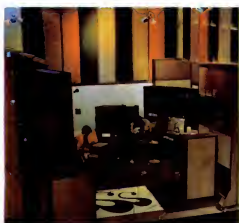
SUN 120 MEMPHIS
COUNTRY—VARIOUS



SUN 121 OLE TIME COUNTRY
MUSIC—JERRY LEE LEWIS



Sun International Corporation
A Division of The Shelby Singleton Corp., Nashville, Tenn., U.S.A.



The Shelby Singleton Studio

Continued from page S-2

all participants at all times. According to Venneri, the only similar room is at Motown in Detroit.

This is a basic studio, Venneri said, and will eventually be used for mix down and overdubbing purposes. Plans already are drawn for a new studio, considerably larger, which will be built in about a year.

A remote unit just outside the studio has complete 4 track recording facilities, 20 mike inputs and a complete video taping system. The concept here is to take the mountain to Muhammad, so to speak. Singleton feels that there are groups, particularly in remote areas, who do not get an opportunity to be seen and heard. The unit will go into such areas, record and tape the artists, and bring whatever potential they may have back to the main headquarters.

All of this is beyond the planning stage, and well under way. Things continue to move at all four locations.

The Banker Who Turned To Music

Noble J. Bell was reared in one of the leading music industry cities of America and educated in another, but never had contact with it until he entered the banking circles of New York.

Now he is almost literally married to it.

"It's the only wife I have," he explained, "and it's a full-time marriage."

Bell is a native of Memphis, having grown up there while the city was spawning such talents as Preaney, Cash and Perkins and Lewis and Orishon. Little did he know that one day he would be involved in a mass purchase which included all those names.

At the end of his high school days, the scholarly young man moved to Nashville, where he attended Vanderbilt University, right in the shadow of what is now Music Row, but again had no musical exposure.

Bell was recruited from Vanderbilt, where he majored in business and finance, by the Chemical Bank of New York. He went the routine way of young

read each other right away. It wasn't long before Shelby asked me to work for him, and we made a deal at once."

Shelby moved to Nashville in May of 1968. In November, Bell severed all of his bank ties (he not only had built up considerable new business for the bank in the music industry, but had worked out lending arrangements for publishers based on their copyrights), and followed the company South.

Bell was moved almost at once to the post of executive vice president, and took over all of the administrative end of the total operation. This, he says, includes providing support of the staff, handling systems, accounting routines, finance control of inflow and outflow, handling details of acquisitions, contract aspects, negotiating all international licensing and sub-publishing agreements, and doing whatever Shelby doesn't do.

"He is the creative one. I am the non-creative one," Bell said. Presumably, he explained that he has no yen to do creative work simply because all of the other details—major and picayune—require up to 20 hours



Noble Bell

bankers, with two-year training periods in each of the departments, then a working assignment in the credit department for two years, and a year in the national division. By now he was ready to launch his full-time banking career, and was transferred to the bank's largest branch, in Rockefeller Center.

"There my job was to build new business, and I had to go look for it," Bell said. He went through the accounts at the bank, and found that many of these were music publishers and production companies, and nobody was really servicing them, or going after a bigger share of their savings. Bell decided this was as good as any business in which to specialize. He began calling on the music customers, and since most of the New York accounts were handled through law firms, he came to know the prominent music lawyers well. Among those he came to know was Paul Marshall.

One of the good habits Bell developed early was that of reading Billboard, and in doing so one day he discovered that a man named Shelby Singleton was leaving Mercury to form his own operation. Knowing that Singleton was a client of Marshall, he had an appointment set up, and managed to meet Shelby in the bank.

"I made him a loan for his new business. I opened a bank account for him, and right away a rapport developed between us," Bell recalls. "We seemed to

work a day, and he simply cannot add to what he already is doing.

With this team of Singleton and Bell operating in close harmony, the company's growth has been phenomenal. Sales have more than doubled each year. "We have set ourselves a specific goal for the fiscal year ending Sept. 30, 1972," Bell said. "It's an exceedingly high goal, and we must maintain the current rate of doubling. We know what we must do to attain it. We must study carefully every acquisition, every artist we sign, every staff member we add."

When Singleton acquired Sun, virtually all of the company efforts were channeled in that direction. "Even though that is probably the most important acquisition we have made," Bell said, "we now are drifting back to a normal allocation of attention of all divisions of the company."

It is quite a company, and quite an administrative task just to keep track. There are more than 100 artists under contract to the various labels. There are more than 150 employees working in the various Nashville locations alone. None of this seems to phase Bell, who admits he can hardly recall what it was like back in the days of the "bankers' hours" in New York.

It is fortunate for the Singleton corporation Bell is married to his job. A wife at home probably wouldn't put up with the hours.

Carlock: Distributor, Friend

A friendship and business relationship that began in Shelby Singleton's Mercury days continues today with a distributor who has been handling his product for more than 10 years.

E. Hutch Carlock, owner and president of Music City Record Distributors, Inc., has more than one thing in common with his long-time friend. Both do a multi-million-dollar business annually, and each is now a member of the board of directors of the Country Music Association.

Carlock became acquainted with Shelby when the latter came to Nashville as a representative of Mercury, and Hutch was the Mercury distributor. He then, and now, distributes for virtually every independent label, covering the states of Kentucky, Tennessee and Alabama.

When Singleton went into business for himself, it was Carlock who took over distribution of his product immediately. He serves subdistributors, one-stops, retail stores, and his own Music City One Stop sells to juke-box operators.

Carlock got into the business right after World War II with Jim Bulliet, the man who formed Bulliet Records and set up a pressing plant following the phenomenal sales of "Big Boy" by the late Francis Craig. Working for Bulliet as a salesman, Hutch worked through the various stages of distribution and, following the close-down of the Bulliet Record operation, worked for a succession of independent distributors. In 1953 he started his own company in partnership with Jimmy Green, and bought out his former partner six years ago.

Music City Record Distributors has been a corporation since 1958, and until recently, its biggest selling record had been the Ray Charles version of "I Can't Stop Loving You." Then, after Shelby moved into the picture, along came "Harper Valley PTA" and outsold everything. Carlock estimates that he alone in this area distributed more than 100,000 copies, and still gets orders.

It's a rare affair when a manufacturer and a distributor have such a long, cordial relationship. But these are rare people.

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Sun International

Wet Soul

(In addition, there are 12 other labels, currently inactive.)



Vivian Keith

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Vice president John Singleton

Publishing Predates The Record Arm

The Shelby Singleton Music, Inc., the publishing arm of the parent corporation, has a history that predates the formation of the record firm or anything else.

Originally it was the Dave Dreyer Music Corp., formed in the late 1940's, and Raleigh Music, Inc., formed in the early 1950's. Both of these companies were originated by Dave Dreyer and his wife and partner, Myrna Dreyer.

It was quite a catalogue, too. Dreyer composed such hits as "Me and My Shadow," "Back in Your Own Backyard" and "There's a Rainbow 'Round My Shoulder."

In 1963, Dreyer retired, and he sold both publishing firms to Shelby S. Singleton Jr., who then was vice president of A&R for Mercury. Shelby later changed the name of the Dave Dreyer Music Corp. (ASCAP) to Prize Music, Inc. Raleigh was, and is, the BMI firm.

Eddie Kilroy became the first professional manager of the company in 1963, and expansion began at once. A year later Cave Music, Inc., was firm, and in 1965 there were such companies as Hornet, Leatherneck, Day-shel, Fingerlake. In subsequent years there were formed Angus Music, Shelby Singleton Music, Green Isle and Green Owl Music, Amusement Music, Fraulin Music and Sumpter Music.

Bill O'Brien had succeeded Eddie Kilroy in 1964 as professional manager, and he in turn was succeeded by Bob Beckham. Ben Peters then ran the firm from 1966 to 1968. At that time Singleton moved his publishing group to his new location at 3106 Belmont Boulevard, and John A. Singleton, brother of the president, became general manager of all of the companies. John later appointed Dave Olson general professional manager of the group, a position he still holds. Royce Clark was named assistant professional manager last year.

New publishing agreements have recently been signed with Bob Robin of Crowdad Music and Finley Duncan of Chu-Fin Music.

In June of this year, the Singleton publishing group moved back to its original location at 817 16th Avenue South, completing a cycle begun two-and-a-half years ago. The move was made simply because of the need to have the publishing arm in the heart of the increased activity on Music Row.

The company also formed a West Coast publishing



Publishers and writers get together at the Shelby Singleton Music Corp.



Left to right, Fred Borch of Green Isle and Green Owl Music, Royce Clark, assistant manager of Shelby Singleton Music, Dave Olson, general manager, and Lawton Williams of Fraulin Music.

Dave Olson, general manager of the publishing firm.

office in Hollywood, with Luchi DeJesus as professional manager. The foreign publishing representation has come, too. It includes Les Editions Internationales Basset, in Holland & Belgium; Canciones Del Mundo, Spain and Portugal; Festival Music Pty., Ltd., Australia and New Zealand; Peter Maurice Music Co. Ltd., The British Commonwealth; Sweden Music AB, Scandinavia; Edition Inter Gebr. Meisel Ohg., West Germany, Austria and Switzerland; Toshiba Music Publishing Co., Ltd., Japan; Les Editions Pathe Marconi, France and Luxembourg; and Can Music Pty. Ltd., South Africa.

The company long has been a believer in the exclusive writer policy. The top writers now, under the mantle of the various companies, are Rex Allen Jr., Gene Evans, Jack Cahoon, Larry & Lu Grosh, Royce Clark, Ray Riley, Margaret Lewis, Myra Smith, Steve McNicol, Steve Singleton, Naomi Martin, Skip Oldham and Tommy Williamson; all of the Shelby Singleton Music; Roy Saxon and Leonard Capello of Crowdad; Howard Dinning of Green Isle; Don Hill of Green Owl; and Ben Story of Prize.

Some of the past writers of merit include Ben Peters, who turned out more than 100 recorded songs in little more than two years for Shelby Singleton Music; Mark Charron of Hornet, and Lee Emerson, Lincoln Chase and Donnie Fritts, all of Raleigh.

The company has had more than its share of BMI writer awards, too. They include "Cinnamon Sinner" (Lincoln Chase); "Jim Dandy" (Lincoln Chase); "Got You On My Mind" (Joe Thomas & Howard Biggs); "Good Lovin'" (Leroy Kirkland, Danny Taylor, Ahmet Ertegün and Jesse Stone); "Blues With a Feeling" (Walter Jacobs); "Such a Night" (Lincoln Chase); "That's All I Need" (Lincoln Chase); "Kidnoid" (Brook Benton and Clyde Otis); "Pick of the Week" (Liz Anderson); "Truck Drivin' Son of a Gun" (Dale Dean and Ray King); "Turn the World Around" (Ben Peters); "The Girl Most Likely" (Margaret Lewis and Myra Smith); and "Groovy Grubworm" (Harlow Wilcox and Bobby Warren).

Other big hits out of the publishing companies have included such outstanding tunes as "The Wedding Cake," "Reconsider Me," "I Almost Called Your Name," "Soulshike," "San Francisco Is a Lonely Town," "Billy and Sue," "Revenge," "Chains of Love," "Before the Next Teardrop Falls," "If the Whole World Stopped Loving," "There Never Was a Time," "He

Made a Woman Out of Me," "Shiny Red Automobile," "That's a No No," "From Heaven to Heartache," "The Day After Forever," "Cry, Cry, Cry," "A Lifetime of Regret," and "I'm Only a Woman."

The publishing company complex has no intention of standing still. John Singleton says it plans to buy more existing publishing companies and to form new companies. Additionally, he and Dave Olson are constantly on the look for new writing talent.

The next step is a demo studio, and ultimately the firm hopes to be the biggest—and best—publishing group in Music City.

Olson, who holds a degree in music, came into the publishing business in an unusual way. From Los Angeles State College he went directly into radio, and was one of the original full-time country music disk jockeys. Spending 13 years in country music, he went to WJEF, in Grand Rapids, where he re-formatted the station, then as program director at WMGS, Toledo/Bowling Green, Ohio. From there he moved into a similar capacity at WINN in Louisville.

Although Olson had never written a song (and still has not), he was selected for the post because of his ability to pick hits while doing air work. He was one of the original Gavin country music correspondents, acted in the same capacity for Billboard, and later for other groups.

The move of John Singleton into the company is even more unusual. An aero-space engineer by profession, he had worked in this capacity for 5½ years in Dallas, and had no intention of getting into music despite his brother's urging. By mid 1968, however, after Shelby had gone into business for himself and bit with "Harper Valley PTA," John decided it was time for a change.

Like Olson, he has never written a song, nor produced one, nor does he have ambitions to do so. "My job is that of administrator primarily," he said, "and that's probably the direction I'll keep going since I have no desire to write or to produce."

With two non-writers heading the pack, the success has been unusual.

Working with John and Dave are Mary Frances Wright, in administration; Lois Jensen, copyrights; Fred Burch, who oversees Green Isle and Green Owl, and Lawton Williams, who heads Fraulin Music.

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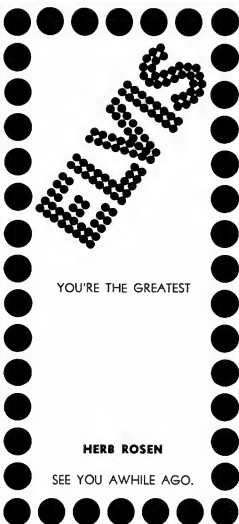
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Your Scandinauon
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BENEUX**

A LIFE OF CONTRAST



Sales staff, Lynn Shults, Leland Rogers, and vice president Dick Bruce.

A three man sales staff that spends 50% of its collective time on the road is what keeps the product moving in the Singleton organization.

Headed by Dick Bruce, the staff also has Lynn Shults and Leland Rogers. All of the sales are co-ordinated with Buddy Blake in the area of promotion.

Bruce and Singleton have been together a good many years, most of them in the "old" days with Mercury. Recognizing his abilities from way back, Shelby brought him to the Nashville operation and, after the Sun acquisition, placed him directly in charge of pushing that particular product as well as overseeing the entire sales operation as a vice president.

Shults migrated into the record business by "being bounced on Billy Vaughn's knee." A native of Gallatin, Tenn., his boyhood home was next door to Randy's Record Shop, a mail-order company then headed by

Randy Wood, a musical genius who later was to become president of Dot Records and now president and owner of Ranwood.

"Being so close to music, I was naturally drawn into it," he said. Lynn went on to work with years with Acuff-Rose, then briefly with Starday before moving into the Singleton swing of things. He now is general sales manager of the SSS and Plantation labels and three of the smaller lines. He also handles records on a production deal Singleton has with his old-time friend, Huey Meaux.

Few people know that Leland Rogers is the older brother of Kenny Rogers, lead singer with the First Edition. This is because Leland has made such a strong name for himself in the field of soul music, with his own label for a time, with A&M, and in many other areas. He is proud of his brother, of course, but has made a name in his own right.

When not on the telephone, the sales people are generally on the road, following up the air play of Singleton records . . . going after the distributors and sub-distributors, the rack jobbers, and the one-stops.

The one-stops are considered the start of record action, the most important of those called on. For example, Shults pointed out that he recently sold 35,000 copies of a Harlow Wilcox record to one-stops which did not reflect at all in the charts because it went through no retailer and did not receive substantial air play. The Singleton corporation moves a tremendous amount of country product through the one-stop outlet.

Shults said his life is one of contrasts. Just recently he spent a Friday night at Fillmore East in Chicago and the following night at the "Grand Ole Opry" in Nashville. And the first person he saw backstage at the "Opry" was Herb Shucker of his own organization, fraternizing with a visiting artist.

PROMOTION, PUBLICITY— GILBERT BLASINGAME???

If the real Gilbert Blasingame were to stand up, hardly anyone would recognize him. To the record industry, he is Buddy Blake, senior vice president of the Shelby Singleton organization.

Just as so many others in the music business did, Blake got his start in radio, and thus the change of name. That radio life took him away from his native Little Rock to Washington, D.C., then on to Victoria, Texas, then to Houston, to Shreveport (where he produced his first record, and it was picked up by Kapp), to Knoxville, then Charleston, W. Va., New York City and Nashville.

This circuitous career included picking up a radio-TV drama major along the way, working as a disk jockey at KEIL, working on a regional consumer paper, then in the mail order record business, then to WNOX, then work as a silk screen printer, on the WCAW as program director, and finally joined Shelby Singleton first in New York and then in Nashville. The two had become acquainted originally in Shreveport.

So now Buddy Blake (or Gilbert Blasingame) handles promotion and publicity, mailing and shipping, and a few thousand other assorted things in his Singleton job.

He's sort of a dreamer and doer, which is almost unique; but this is what makes his operation special. His key people in promotion are Bob Alou, Mike Suttle and Don McGregor. Publicity is coordinated by Jackie (Jacqueline) Monahan, while mailing and shipping is overseen by Paul Martin. There also is an inside mail order music firm, including books and records, looked after by Phil Earhart. All of these people answer to Blake, including those in the closed printing shop there which serves the entire corporation.

It's a rather staggering job, but since things have

reverted to normal following "Harper Valley," Blake has had more time for his creative promotions. They have been, to say the least, attention getters. To publicize a song titled "Green Door," he mailed full-sized, green-painted doors to several stations across the nation. He



Vice President for promotion, Buddy Blake.

Industry Service Message Sponsored By The Shelby Singleton Corporation

sent one promotional piece out in what appeared to be a "final-notice-before-the-lawsuit-papers-are-filled envelope." Everyone opened that one.

Blake has just instituted a regional promotion system, headed by former disk jockeys with about 40 years combined experience in the business.

In his office, Blake handles all products on all the labels, with the exception of Silver Fox, which is taken care of completely by Leland Rogers.

Blake's policy is to promote with taste. His concept is to complement good product with good promotional pieces.

"First of all, the record itself should make the individual want to open the envelope," he said. "And I'm trying to add to that something useful or entertaining that also will make him want to read or look at what else is in there. It might be a calendar, it might be a list of his near-future personal appearances, it might be something biographical, or it might be something entirely different," he added.

Currently Blake has been inserting fold-overs which he feels will be useful to the on-the-air man.

His office currently is filled with T-shirts, promoting a record. In the past there have been simulated firecrackers, and boxes of all sizes and shapes loaded with surprises.

Blake admittedly would not be happy if he could not create. He is constantly thinking ahead, not just to the next record, but to the years ahead when current ideas will be taking form. And those ideas will take form. They simply don't remain dormant around Buddy Blake's office, not if Gilbert Blasingame has anything to do with it.

Operation At Southern Graphics



Herb Shucher



Photographer Bill Foshee looks at negatives.



Shelby's Advertising Man Began With Jim Reeves

Herb Shucher is an unlikely person to be heading the graphics and advertising end of the Shelby Singleton operation. But then, some might have thought he was an unlikely person to have managed the late Jim Reeves, or The Browns, or to have been the producer of a major overseas package show.

Unlikely as it may have seemed at one time, it became reality, because Herb Shucher is the sort who does a job right whatever it may be.

In the first place he's from Boston, and nobody from Boston ever made it big in the country field. But, working first in radio, he made some music ties which led him into association with Jim Reeves, and in 1955 he became manager of the great RCA artist. Few had heard of Reeves at that time, and it was Shucher who moved him to the top, up through his multimillion-seller, "He'll Have to Go."

Two years later, still handling Reeves, Shucher tried his hand at something new. He packaged and produced the largest overseas contingent of country artists ever assembled under the auspices of RCA. The cast included Reeves, Hank Locklin, Del Wood and Janice Martin, plus the Reeves band which included Tommy Hill (now an executive with Stop Records), Louie Dunn (now an executive with the Hubert Long Agency), Leo Jackson and Hilly Harlan. RCA used

the results of this shop to develop country activities in the European market.

The trip also led to another management pact. Herb took over The Browns (Jim Ed, Bonnie and Maxine), and managed their affairs during their top-selling days with such records as "The Three Bells," "Scarlet Ribbons," and "The Old Lampighter."

Shucher then moved into diversified fields, associating himself with Dub Allbritten in talent management activities, including the promotion of artists such as Brenda Lee and Red Foley.

Still looking for diversification, Herb worked in an A&R promotional capacity for Imperial Records when owned by Lew Chudd, and produced numerous recordings by Slim Whitman, including "Valley of Tears" and the "Twelfth of Never."

When the Shelby Singleton Corp. moved to Nashville, Shucher became an integral part of it. Dealing at first with advertising through the company-owned Belmont Agency, he was promoted to vice-president and placed in charge of Southern Graphics when that firm was purchased by Singleton last Feb. 20. He also took over supervision of the agency, which headquarters in the Southern Graphics building.

Suddenly, Herb Shucher was in a whole new line of business. Southern Graphics is a commercial printing

house with its own in-house facilities, handling everything from art to graphics, with a laboratory and full printing facilities. The agency has complete photographic facilities, and overall the firms employ 35 people.

Southern Graphics does everything for the parent company: labels, album jackets, any printing needs for tape, etc., and a great deal of outside commercial business both in and away from the record industry. Among other things, it prints labels and album jackets for Hickory, Mega, Sinchord, Word, Worldwide and others.

It does book printing of covers, prints for the Columbia Record Club, for Longines, catalog printing, and a large amount of "out of town work." The plant currently is operating at three full shifts.

As if this were not enough to keep a man busy, Shucher also handles such things as special events for the company, ranging from the planning and carrying-out of parties to catering to whatever may cross Shelby Singleton's mind.

He, of course, handles all the company advertising, and the publicity of the company itself.

Married with four children, Herb still likes to reminisce about everything from the early days of Boston to the management days with Jim Reeves. But his mind is generally on the future.

CORPORATE STRUCTURE OF THE SINGLETON OPERATION

Parent firm: The Shelby Singleton Corporation

DIVISIONS

SSS, International (distribution, selling and billing of all product)
Amazon Recording (subsidiary)
Playground Productions (Florida studios)
Promotions Systems and Methods (wholly owned subsidiary in Memphis, a radio programming consultant)
Share Record Co. (budget label)
Silver Fox Records (subsidiary with two labels: Silver Fox and Blue Fox)

Sun International Corp. (subsidiary, formed to acquire the Sun material)
Underground Development Corp. (A firm contracted to build, promote and manage a development known as Underground City)
American Talent Inc. (personal management)
Shelby Singleton Studios
Southern Graphics
Shelby Singleton Music
Belmont Advertising Agency



SSS 1 SOULSHAKE
PEGGY SCOTT and JO JO BENSON



SSS 3 SOUL GOLD
VARIOUS



SSS 5 HEART AND SOUL
JOHNNY ADAMS



SSS 7 FOR WOMEN ONLY
BERGEN WHITE



SSS 9 PENITENTIARY BLUES
DAVID ALLAN COE



SSS 2 LOVER'S HEAVEN
PEGGY SCOTT and JO JO BENSON



SSS 4 MONEY SAX
SIL AUSTIN



SSS 6 ORIGINAL NEW YORK ROCK
AND ROLL Vol. 1



SSS 8 SOFT SOUL WITH STRINGS
SIL AUSTIN



SSS 10 GOLDEN GUITAR HITS
THE TENNESSEE GUITARS

AMAZON RECORDS



AM 1000 HOT CARGO
THE RUGBYS



AM 1001 LAZARUS
LAZARUS



PLP 1 HARPER VALLEY P. T. A.
JEANNIE C. RILEY



PLP 3 THINGS GO BETTER WITH LOVE
JEANNIE C. RILEY



PLP 5 COUNTRY GOLD Vol. 1
VARIOUS



PLP 6 PEOPLE MUSIC
RAY PILLOW



PLP 8 COUNTRY GIRL
JEANNIE C. RILEY



PLP 2 YEARBOOKS AND YESTERDAYS
JEANNIE C. RILEY



PLP 4 THE CONTINUING STORY
OEE MULLINS

plantation
Records



PLP 7 GROOVY GRUBWORM
HARLOW WILCOX



PLP 9 COLOR ME COUNTRY
LINDA MARTELL



THE SHELBY SINGLETON CORPORATION
Nashville, Tennessee



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Natio-TV programming

NATRA's Dixon Vows A Cordial Atmosphere

• Continued from page 1

ventions before last year. The record people who've had a lot to do with the progress of NATRA will be welcome." He said that last year's convention atmosphere was not a good one for record people.

He promised that all meetings at the Royal Coach Inn would be open to everyone.

This year, as never before, invitations have been sent out to both members and potential members to attend the convention, Dixon said, including "the deejays who've never thought of attending and former members who've dropped their NATRA

relationship the past couple of years."

'Do Heels'

The 15th annual convention comes on the heels of a vast reorganization of the whole NATRA organization. "We have adopted different goals, ideas, philosophies. 'We've had to do a lot of reworking and, because of all of the work involved, our plans for a better NATRA are just now being initiated."

Executive director Lucky Cordell, assistant general manager of WVON in Chicago, and NATRA chairman of the board Kate Williams, Philadelphia, and Dixon mutually agreed this will be the most productive NATRA convention in history.

Among those who'll be speaking this year are the Rev. Jesse Jackson of Operation Breadbasket, Asst. Secretary of the U.S. Dept. of Labor Arthur Fletcher, State Sen. Barbara Jordan, Lt. Gov. Ben Barnes, and the Rev. Leon Sullivan, Philadelphia.

Dixon praised the work of convention chairman Bob Garner and his convention committee, saying that he was "more than impressed" with the arrangements for the convention.

'Special Emphasis'

"A special emphasis will be placed on the workshops and seminars," Dixon stressed. "We feel that new men hoping to carve a career in radio, as well as those who want to improve their position, will benefit by these seminars." Thursday, Jerry Boulding, national program director of Sponderling Broadcasting, will guide a workshop on production. Other workshops include one on music, selecting and charting, which will be spearheaded by Doug Eason, general manager of KATZ in St. Louis. Rudy Runnels, general manager of WHHH in Norfolk, will guide a workshop on employment possibilities for blacks in general market radio. Kitty

Brody of WEBB in Baltimore will head up a seminar on community involvement. Ken Hawkins of WJMO in Cleveland will lead a workshop session on "Gospel and News—How Important" to soul radio. Richard Opreghenizer, general manager of KYOK in Houston, will head a panel session on radio management. Dixon promised that other station managers would be on the panel.

Several record artists have indicated they will be attending the NATRA convention this year, including: Lou Rawls, Nina Simone, the Temptations, Dionne Warwick, James Brown, Johnny Taylor, Steve Wonder, Gene Chandler, Sammy Davis Jr., and Dick Gregory.

Appeal for Disk Cooperation

• Continued from page 1

log began by serious music broadcasters for the purpose of airing common problems, focused lights on a wide variety of subjects ranging from a demonstration and discussion of a new 4-channel system using 24-inch material to methods of selling concert music. Of particular interest to the broadcasters was the session on record company relationships, moderated by Leonard Marcus, editor of High Fidelity Magazine. On the panel were Lloyd Glassen of Fantasy Records, William M. Stott of Mame of Mercury/Philips, Peter Munves of Columbia Records, Don DeLacy of RCA Records, and Tracy Sterne of Nonesuch Records.

Each panelist made short opening remarks and outlined future product activity. Included in Sterne's remarks was a plea for a "person to person relationship" between manufacturer and radio station. During the question and answer period, some of the smaller market radio men seemed to say they coo-



DEWEY HUGHES, left, of WOL, Washington, interviews producer Guy Draper for a Voice of America show. Draper has produced Ten Wheel Drive and Rhinoceros and manages a group, Face of the Earth, to debut soon on Dignia Warwick's new label Sunday with a single "Sign of the Times."

sidered to be inadequate service on promotion records. Most commercial talks up to the listener because it assumes he is intelligent and could not be hyped. He suggested that a sales campaign should include the fact that there are less commercials per hour on classical stations, thereby resulting in less competition by other advertisers; that the salesman should state in his pitch that the classical station is a superior one and 'fill the message is tied to this credibility—that a story—a full presentation—be presented to the ad agency. "We have a great future," he concluded.

'Business Good'

Patrick began his comments by saying that business "is good." He said that industries have been coming down but "our buying power has remained." He called a banding together vital if "we want to sell nationally," and offered advice on selling on both the local and national levels.

Other sessions coatered on audience promotion at the concert music station, chaired by Harry Ward, WGMS, Washington, Ed Hill, WRR-FM, Dallas, and Tom Bird, WNCN-FM, New York; computer/data processing applications; syndicated programs, whose panelists were William French, Boston Symphony Transcriptions Trust, Robert Conrad, WCLV-FM, Cleveland, and Bird; a closed session on personnel relations, headed

(Continued on page 34)

Rosko's Show Into College

NEW YORK—Radio Syndication, Inc., a division of College Marketing Corp., will syndicate WNEF-FM's Rosko show in 100 college radio markets and 9 major commercial radio markets. The show will be offered free of charge to radio stations with Radio Syndication keeping four minutes of commercial time per hour on the commercial stations. Rosko will be heard in Boston, Providence, Philadelphia, Washington, Chicago, Detroit and Los Angeles and negotiations are under way with commercial stations in San Francisco and Cleveland. Colleges will give six minutes of commercial time per hour to the company in exchange for the show. It will be heard five hours per week for at least one hour a day in each market. Rosko has a non-compete clause in New York only.

Programming Clinic in N.C.

RALEIGH, N.C.—The First Annual Tri-State Programming Clinic will be held here at the Holiday Inn Sept. 18-19. The two-day open meeting on programming is being organized by Norman J. Suttles, executive vice president of the Smiles Broadcasting group which owns and operates radio stations in North Carolina and Virginia.

WRNC in Raleigh will be the host station and program directors and air personalities and general managers from South Carolina, North Carolina, Virginia and elsewhere are being invited to attend.

Guest panelists who have already indicated they'll attend the meeting include Sebastian Stone, program director of WOR-FM

in New York; Jay Cook, program director of WFIL in Philadelphia; Jack Wigglesworth, program director of WKLO in Louisville; Skip Broadus, program director of WOKY in Milwaukee; Buzz Bennett, and Bob Canada, program director of WAKO in Rossmore.

There are many radio stations in the tri-state area which cannot send personnel to the various programming conventions, Suttles said. Therefore, in the interest of better broadcasting for the area, his stations are bringing in leading programming people to talk. Bob Raleigh, head of programming for the Smiles chain, said there will be no formal speeches to the audience. "We will be allowed to throw questions at the panelists. An added feature of the clinic is that program directors can bring airchecks of their stations for critiquing by the other program directors."

Fee for the two-day meeting will be \$60 and includes motel, meals, and a cocktail session. For further details, talk to Bob Raleigh at WRNC in Raleigh.

WEZS-FM Bows Format Of Mantovani, Hirt, Faith

RICHMOND, Va.—WEZS-FM, stereo station owned by E-Z Communications, has a dropped classical music in order to program a wall-to-wall music format. The station is managed by Bill and Mary Ann Golden and operations manager is Kenneth R. Booton. The change in format was spurred by the success of a sister station—WEZL-FM—in the metro Washington area.

Artists being programmed on WEZS-FM include Frank

Chackfield, Ray Conniff, Roger Williams, Floyd Cramer, Mantovani, Al Hirt and Percy Faith. Commercial are clustered "at the quarter-hours. Starting Dec. 3, the station will feature the "Golden Hour" of Golden broadcasts. But Booton said this would be the only deviation from format. Booton and Henry Wickers are handling announcing chores. Booton formerly produced "The Bwana Johnny Show" on KUDO-TV, San Francisco.

EDITORIAL

Music That Talks

The Concert Music Broadcasters Conference held Aug. 6-9 in Lenox, Mass., is indeed a giant and much-needed step in the right direction, for it created a new dialog on the important problems facing this vital arm of the radio industry.

Needless to say, it only scratched the surface. Much was left unsaid, much was left undone; too much was spoken in private rather than in session. The small-market radio man, though finding the talks fruitful, wanted more attention given to his particular problems. Labels felt they did not receive adequate opportunity to explain the positions more fully regarding cost factors, budgets and promotion.

Nevertheless, all agreed the conference was enlightening and informative. All agreed this type of meeting is essential. All agreed the effort was a high praise.

In conclusion we urge more participation by more labels. We urge smaller stations who program serious music to participate. Most of all, we urge a continuation of more such conferences.

Gavin conference Centers on Rapping

LOS ANGELES—Everyone will be encouraged to participate in the 10th annual Bill Gavin Radio Program Conference here Nov. 20-22 at the Century Plaza Hotel. Gavin, who owns and operates a record news sheet operating out of San Francisco, said in-depth "encounter" sessions will be used to tackle all aspects of the record and broadcasting industries. The traditional speech and panel format of previous Gavin conferences will not be used. The new format means that any subject of general interest can be discussed, Gavin said.

George Burns, program supervisor of the Pacific South Broadcasting chain, is the organizer behind the conference this year, heading an advisory

committee from both the record industry and the radio industry on guidelines for the conference. But Gavin pointed out that everyone can be an active participant in the conference this year with topics, such as, "introduction, topics, challenge viewpoints, and guide discussions. Highlight of the conference will be an open-end midnight marathon discussion session Saturday which will continue as late as necessary. Theme of the conference this year will be "Radio: Where Do We Go From Here?" Topics discussed will include changing patterns in record merchandising, audience research, and advertising, specifically on country music, soul, progressive rock, easy listening, and rock music.

Kansas City Gets Progressive FMer

KANSAS CITY—Kansas City has been waiting for a good, free form station for some time, according to Bill Scott, program director of KBYE-FM. "I came to this city in 1968," said Scott, "and felt there was a need for a station that would bring the people together. I started at KUDL and then KUDL-FM went progressive for a while but some trouble developed and the station switched it's sound." Now KBYE-FM is ready to try it. They have hired the ex-manager of KUDL-FM, Steve Bell, and are ready to enter into a total free form format.

"We will play anything which deals with rock in one form or another," said Scott. "The music will be programmed in three ten segments ending with a commercial. There will be 10 commercial minutes an hour and three minutes of relevant news on the hour. Our music will be played according to album sales, both nationally and locally, the

happening groups in the country according to the trade and underground press and much emphasis will be placed on requests."

The station will be live three hours a day with Scott hosting the show. The other 21 hours will be automated for a while, until it catches on, according to Scott. "The people are already aware of the problems in the country. We will not be politically oriented, but peace oriented, and try to get everyone to understand and to fight our common problems. The music is the main ingredient, however, and the talk will be secondary but there, nevertheless," Scott added. "In order to play the music they must have the music and asks cooperation from all distributors of rock and related product."

Personnel at the station includes George Jenne, station manager; Steve Bell, operations manager; and Scott. Bell's air shifts will be handled by Scott, Bell and Jim Bernard.

British Radio (?) Men Ponder New Developments

LONDON—The government's decision to give a go-ahead to the BBC-FM is ready to try it. They have hired the ex-manager of KUDL-FM, Steve Bell, and are ready to enter into a total free form format.

populated areas at present not served by local radio?

The reprieve for the local stations—many corporation men had privately thought the government would halt the expansion of BBC local radio—means that all is now "go" for London, Liverpool and Birmingham.

But the Minister of Posts and Telecommunications, Christopher Chataway, had little choice. Staff and offices had already been set for London, London, and plans were well under way for the other stations.

Commercial radio backers are now hoping for medium wave allocations for stations. The BBC stations are restricted to VHF broadcasting, which carries big disadvantages. VHF cannot, for instance, offer the station as, generally, car radios are not equipped with FM/AM receivers. Commercial stations on the medium wave would offer a distinct advantage over the BBC plan.

The first commercial radio stations could be in operation by January 1972.

KIKK-FM to Go Down Way

HOUSTON—Due to the demand of advertisers for exposure, KIKK-FM has separated its programming totally from KIKK. Both are country music stations. KIKK-FM, owned by Bill Bailey, KIKK is a day-time operation, but has long been a very major factor in the Houston audience and lately has been sold out. Leroy Gloger is president.

Though KIKK-FM will be playing country music, the format will feature a few more album cuts than KIKK, Bailey said. To be precise, four more an hour. Air personalities on KIKK-FM include Rusty Garbard, Jim Black, Harvey Thompson, Bud Smith, and Charlie Saye. It's a stereo station that covers the metro five-county area.

Vox

By CLAUDE HALL
Radio-TV Editor

Jerry Wexler of Atlantic Records, whom I consider one of the greatest geniuses of all in producing records, said last week that one of his favorite records of the moment is "Mayday" by the Doves. It's not even his record; it's on Roulette. And I was so damn busy scooting the hot new Jerry that I forgot to ask him why he was recommending somebody else's record. But that's the kind of guy Jerry is—the lives and breathes the record business; I don't think he ever turns it off.

Don Clayton has resigned at WPOP, Hartford. . . . Program director of KGB in San Diego is Charlie Van Dyke. . . . Bob Harper is back in radio—on WIN in Atlanta, a daytime Top 40 station. He's still doing a lot of deejay work, too, on the "Now Explosion" TV music programming on WTTG-TV, Atlanta. . . . Jefferson Lee is now on WIRL, Peoria; he'd been with WGOW, Chattanooga.

Mike Cloutier, promotion man down in Charlotte for Liberty/UA Records, called in to say that "Trician Tell Your Daddy" by Jay & the Americans is No. 18 on WFLB in Fayetteville and is getting airplay on WIST in Charlotte and WKNA in Charlotte. Jay & the Americans is doing very good with its progressive rock format. The Jay & the Americans record is controversial, but tasteful, he felt. Cloer, a former air personality, also recommended "The Lady" by the Sugarloaf. . . . Larry Cohen, head of sales and promotion for Jamie Cluydell in Philadelphia, called to say that "Look Away" by the New Hope is being given good airplay on WKWB in Buffalo and Best Distributors up there has reordered the single twice. Cohen had just picked up masters on "You" by the Los Vivios, a South American group, and "It's You Girl" by the Jiving Boys. Both have just been released.

Lee Arbuckle, previously at WYES in Charlotte, is the new program director of WKGN in Knoxville. Funny thing is that Lee had been all night personality on the top 40 station last year. . . . Art Penhallow is now on the air live on WKYV-FM, Detroit, playing progressive, hard-rocking, rest of format features the syndication progressive rock material of ABC-FM. ABC-FM incidentally, has become a separate division and Allan Shaw is now vice president. I've been listening

(Continued on page 54)

Selling Sounds

What's happening among the major music houses. Items should be sent to Debbie Kenitz, Billboard, 165 W. 46th Street, New York, N.Y. 10036.

Week of August 10-14

By DAVID B. PERRY

Jimmy Wisner, who is riding high on the charts with his arrangement of "Why Can't I Touch You" by Ronnie Dyson, just finished up a Dentine spot at Red Bates Advertising. The vocal was handled by Joe McGovern who records on Jimmy's Wozdom label under the name of Cody Marshall. . . . The Tokens, who have been doing commercials for years, are now signed exclusively to MPI for commercial representation.

National Recording Studios Hoppling

Music is a Carte's Curt Biever recording background music for ABC's American Sportsman, Chico Hamilton waiting for Chesterfield, Steve Karmen producing jingles for Beneficial Finance and Gaines Dog Food, BBDO in with Right Guard music, Glenn Oser conducting for Oldsmobile, Red Bates producing Dentine jingles, Manana Music producing singles, J. Cunningham Cox' Russ Torsen in from Philadelphia supervising music for Kissings Sauerkraut.

Film Center: SSC&B mixing Breck, Kim & Gifford mixing Campbell's Soup, Stu Gellman in with Ntyol. Needham Harper & Steers mixing V-8, Dolphin mixing Pontiac, Forum III mixing U.S. Steel, McCann Erickson producing and mixing spots on the Bahamas and Buick Opel. Stone Cutters mixing Clair.

Kevin Gavin and Sid Woloshin of Gavin & Woloshin, Inc., created four sixty-second spots for Richmond Bros., a chain of tailors, who slogan is "700 fussy tailors." Kevin Gavin wrote the theme and Pete Dito wrote the arrangement. Spots were done for Long, Fisher & Stashower of Cleveland.

KPPC-FM to Boost Power

LOS ANGELES—KPPC-FM will boost its power to 50,000 watts when its new antenna site is completed within the next 60 days. The station was a pioneer in the progressive rock field and has been broadcasting in stereo for over two years. The lineup at the station includes,

Jeff Gonzer, 5-9 a.m.; Ron Inor, 9 a.m.-noon; David Pierce, noon-4 p.m.; Les Carter, 4-8 p.m.; Steve Segal, 8-midnight, Tuesday-Saturday; Johnny Otis, Mondays 8 p.m.-midnight; and Mississippi Brian Wilson, mid-midnight. Don Hall and Harry Sherran work weekends along with Elliot Mintz.

Yesteryear's Hits

Change-of-pace programming from your librarian's shelves, featuring the disks that were the hottest in the last 5 years ago and 10 years ago this week. Here's how they ranked in Billboard's charts at that time.

POP SINGLES—10 Years Ago August 22, 1960

1. It's Now or Never—Ella Presley (RCA Victor)
2. Fly Baby Tease—Young Yellow Bells (Get Him)—Brian Hines (Mercury)
3. Walk Right Back—Ventures (Dotcom)
4. Twist—Chubby Checker (Parloxy)
5. My Sassy—Brenda Lee (Decca)
6. Only the Lonely—Ray Orbison (Monument)
7. Volare (Nel Blu Di Pinto Di Blu)—Robby Robertson (Cameo)
8. Finger Poppin' Time—Buck Ramo & the Midnights (King)
9. Mission Bell—Donnie Brooks (Epic)
10. Image of a Girl—Sister Sledge (Epic)

SOUL SINGLES—5 Years Ago August 21, 1965

1. Papa's Got a Brand New Bag—James Brown (King)
2. It's the Same Old Song—Four Tops (Motown)
3. The Tracks of My Tears—Miracles (Tamla)
4. Since I Lost My Baby—Temptations (Motown)
5. In the Midnight Hour—Wilson Pickett (Atlantic)
6. Baby I'm Yours—Barbara Lewis (Mercury)
7. I Can't Help Myself—Four Tops (Motown)
8. I'm Always Love You—Spinners (Motown)
9. You're Gonna Make Me Cry—V. Wright (Black Ball)
10. Ride Your Pony—Lee Dorsey (Amy)

POP SINGLES—5 Years Ago August 21, 1965

1. I Get You—Bobby Darin & Char (A&R)
2. Save Your Heart for Me—Gary Lewis & the Playboys (Liberty)
3. Help—Beatles (Capitol)
4. California Girls—Beach Boys (Capitol)
5. Unchained Melody—Righteous Brothers (Atlantic)
6. I Can Get No Satisfaction—Rolling Stones (London)
7. The Same Old Song—Four Tops (Motown)
8. Don't Just Stand There—Pitty Dubs (Capitol)
9. I'm Henry VIII, I Am—Herman's Hermits (HMV)
10. Down on the Beach—Billy Joe Royal (Columbia)

COUNTRY SINGLES—5 Years Ago August 21, 1965

1. Yes, Mr. Peters—Roy Drusky & Priscilla Mitchell (Mercury)
2. The Last Thing We Thought (The Last Thing Every Night)—Emmy Dean (Columbia)
3. The Bridge Went—Warner Mack (Decca)
4. Before You Go—Back Owens (Capitol)
5. Yalery Love—Claude King (RCA Victor)
6. The Last Thing We Thought (The Last Thing Every Night)—Emmy Dean (Columbia)
7. It's Alright—Bobby Bare (RCA Victor)
8. The Other Woman—Ray Price (Capitol)
9. Hicktown—Tennessee Ernie Ford (Capitol)
10. Wild as a Wildcat—Charlie Walker (Epic)

PROGRESSIVE FORMAT UPSET

CORPUS CHRISTI, Tex.—Shortly after switching to a progressive rock format, KZFM-FM here received a Celine, a hurricane. Operations manager Johnny Marks said more than two-thirds of the Station's library was destroyed. The staff of the 24-hour stereo operation was desperately trying to round up enough albums to stay on the air. The line includes Dave Lawrence, Mitch Scott, Johnny Rabbit, Don Flint, and Pete Edwards. The station previously programmed good music.

Writer: Carole King

songs.

Candle King



SP-77006



De-Ho (That Old Sweet Role); Chains; Don't Say Nothin'
 About My Baby; Every Breath I Take; Go Away Little
 Girl; Highway to Paradise; Hey Girl; I'm Into Something Good;
 As Well Rain Until September; Locomotion; Some Kind
 Of Wonderful; Take Tomorrow?; Goin' Back; So Much
 Oh, No, Not My Baby; One Good Care of My Tomorrow;
 I You Love Me My Life; Chains; Go Away Little Girl; Highway
 That Old Sweet Role; I Take; Go Away Little Girl; Highway
 Paradise; Hey Girl; I'm Into Something Good; It
 As Well Rain Until September; Locomotion; Natural
 Woman; Oh, No, Not My Baby; One Fine Day; Up On
 Kind of Wonderful; Take Good Care of My Baby; Back;
 the Roof; Will You Love Me Tomorrow?; Goin' Back;
 Follow; Hi-De-Ho (That Old Sweet Role); Highway
 Don't Say Nothin' Bad About My Baby;
 Hey Girl; I'm Into Something Good; Locomotion;
 Well Rain Until September; Take
 Oh, No, Not My Baby; One
 Some Kind of Wonderful; Take
 My Baby; Up On The Roof; So Much
 Tomorrow?; Goin' Back; So Not Born
 In My Life; Sweet Role;
 Once In That Old Sweet Role;
 De-Ho (That Old Sweet Role);
 Say Nothin' Bad About My
 Say I Take; Hey Girl; I'm Into
 Breath I Take; Hey Girl; Highway
 to Paradise; Hey Girl; Highway
 to Might As Well Rain; I'm Into
 Locomotion; Natural Kind;
 Fine Day; So Much Born
 Good Care of My Tomorrow?;
 Oh You Love Me Once In My
 In Love Just Once In My
 Born To Follow; Hi-De-Ho
 Role; Chains; Cry Breath; I Take
 Little Girl; Highway to Paradise;
 to Something Good; Locomotion;
 On September; Take Good Care
 Oh, No, Not My Baby; One Fine
 d of Wonderful; Will You Love
 On The Roof; So Much Not Born
 Goin' Back; I'm Into Something
 Once In That Old Sweet Role;
 De-Ho (That Old Sweet Role);
 Follow; Hi-De-Ho (That Old Sweet
 Role); Chains; Don't Say Nothin'
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 erful; Take Good Care of My Baby; Up
 the Back; Will You Love Me Tomorrow?;
 le; I Was Not Born To Follow; Hi-De-Ho

100

WMAL-FM Shifts Slowly Progressive

WASHINGTON—Some people are unaware of rock music, according to Marty Conn, station manager of WMAL-FM. "They have no familiarity with it and tend to classify it generally. They have had images of 'rock' and do not give it a chance," said Conn. The station is programmed for the 18-35 year old who keeps an opened mind.

In May, Conn began to change the image of the station from MOR, "which was hard to identify with," to a contemporary sound. "There was experimenting with Top 40, but it sounded like a jukebox," said Conn. "As I became more aware of the music I began to understand progressive. I also found that in Top 40 the personalities had to scream. With a progressive format, the personalities can be casual and comfortable." Conn summed up the entire process of change from MOR to progressive as "learning it myself first, then educating the people."

Mary Jo Frohne, and Phil de Marne, co-music directors, judge a cut primarily on its music content but also lyric content. "We play about 300 LP cuts a week which are chosen after we judge the lyrics," said de Marne. "We always keep aware of what fits into the format and what doesn't." Such artists as Neil Young, Donovan, Traffic, Led

Zeppelin and Chicago are heard during broadcast hours of 9 a.m.-1:45 a.m.

The station will go live for nine of its 16½ hours in September. The live segments will be done by Len MacIntosh, 2-6 p.m.; and Ray Freeman, 7-30 p.m.-midnight. The rest of the shows will be taped for a while. "We want to go on slowly, experimenting and gaining a large audience. We are already known by word of mouth. But as the audience grows so grows the station," concluded Conn.



ALLISON STEELE, air personality on WNEW-FM, talking with Alan Lorber, independent producer, about the recent opening of a Canadian group illustrating Janus recording artists, at New York's Downtown Loft. Steele produced the group's first album and Miss Steele hosted the opening night festivities at the club.

Programming Aids

Programming guidelines from key, postcircuiting radio stations, including Best Picks, Best Leftfield Picks, Biggest Happenings, and Biggest Leftfield Happenings.

EASY LISTENING

KTHO, South Lake Tahoe, Calif., program director Bill Kingma reporting: BP: "Bluegreens On the Wing," William Trackway, Reprise; BH: "Rubber Duckie," "Ernie" Jim Henson, Columbia; BLP CUT: "Stone Flower," Antonio Carlos Jobim (CTI). WAYB, Waynesboro, Va., music director Carolyn Clark reporting: BP: "That's Where I Went Wrong," The Poppy Family, London; BH: "Time to Get It Together," Trini

Lopez, Reprise; ... WDEF, Westfield, Mass., program director Bob Green reporting: BP: "For What It's Worth," Sergio Mendes & Brazil '66, A&M; BH: "Rainbow," Marmalade, London; BLP CUT: "Cecilia," (Song of Joy) The Four Seasons, Ramwood; ... WSPR, Springfield, Mass., program director Budd Chas reporting: BP: "We're All Playing In the Same Band," Bert Sommer; BH: "Hi-De-Ho," Blood, Sweat & Tears.

COUNTRY

KBBQ, Burbank, L.A., Calif., station manager Bill Ward reporting: BP: "Watermelon Time In Georgia," Lefty Frizzell, Columbia; BH: "The Taker," Waylon Jennings, RCA; BLP (This Is Bare Country) Bobby Bare, Mercury; ... KFAF, Fayetteville, Ark., program director & personality Dave Sharp reporting: BP: "A Little Loving On Me," David Wilkins, Plantation; BH: "Daddy Played In Blue," Homer & Jethro, RCA; BLP CUT: "Ramblin' Rose," (My Love) Sonny James, Capitol; ... KAYE, Puyallup, Wash., personality Chuck Howard reporting: BP: "Advice of a Fool," Eddie Dean, Faber; BH: "Bilco," Kenny Price, RCA; BLP CUT: "All Cuts," (Best of Bobby Lewis—Vol. 1) Bobby Lewis, UA.

HOT 100

WMCI, West Long Branch, N.J., music director & personality Greg Meakowski reporting: BP: "Closer to Home," Grand Funk Railroad, Capitol; BH: "Signed, Sealed, Delivered," Stevie Wonder, Tamla; BLP CUT: "Sister Liza Bookman," (Continued on page 54)

KEYS Softens Daytime Sound

CORPUS CHRISTI—Though KEYS here has softened its daytime sound somewhat, general manager E. C. Stern Jr. said, "We will still maintain our Top 40 image ... I wouldn't want to lose it."

KEYS is pulling hard rock records off its playlist during the day, but adding them back at night. Charlie Bright has taken over the job of program director, a position he held somewhere back. The programming changes at the station were undertaken, said Stern, in order to broaden the demographic base of the listening audience.

Campus News

By BOB GLASSENBERG

Black Music Center

The National Endowment for the Humanities has given a grant to the University of Indiana, Bloomington, to establish a national Black Music Center, which will document the entire history of the Black culture, according to Wilfred C. Bain, dean of the IU. School of Music.

The project will be launched in September under the directorship of Dr. Dominique-Rene de Lerma, bibliographer and musicologist, and Professor David N. Baker Jr., jazz musician and composer, who will be associate director. The center will develop an extensive collection of books, journals, recordings, and other materials which will document all aspects of Black musical expression. The project will be supplemented by the IU. archives of Traditional Music, the Latin American Music Center, the School of Music Library, and the collections of music in the University Library. This project is a direct result of research conducted by the University's Black Music Committee which was formed after the death of Dr. Martin Luther King. For more information, contact Dr. de Lerma at the Plummer School, Indiana University, Bloomington, 47401.

Hotwire

National Talent Service, a film, lecture and live arts distribution organization specializing in the college market and based in New York, has established a promotional "Hotwire" service for on-campus exhibitors and booking agents. The service is a toll-free open telephone line through which any college booking agents or films from NTS can receive immediate specific promotional counsel. This service will supplement the usual promotional and publicity package that accompanies each booking.

Getting Ready

The Campus Section of Billboard Magazine will expand to a full page soon. In preparation for this I would like to receive all college dates for artists and volunteers for campus correspondents. Send all information to me at Billboard, 165 West 46 Street, New York, 10036. The music industry looks to the campus for information on trends and new music. You can help them and yourselves by keeping me informed. Thank you in advance.

Programming Aids

Charlie Parker would have been 50 years old Saturday (29). It has been 15 years since Bird was on the scene but his music lives on, naturally.

"The Begatting of the President," an LP narrated by Orson Welles which has been banned in its original form on many AM outlets around the country, is, of course, being played by many campus stations.

Are you playing the LP? Let me know.

KSLA, California State at Los Angeles, Steve Resnick reporting: "I'll Never Get Enough," Robbs, ABC; "Fire & Rain," Johnny Rivers, Liberty; "Hummingbird," B.B. King, ABC Bluesway; "Snowbird," Anne Murray, Capitol; ... WRMC, Moravian College, Bethlehem, Pa., Neil Sommer-Stoeger reporting: "Black Flower," LP, Nirvana, Metromedia; "Konefut," (LP cut), Manfred Mann Chapter Three, Polydor; "Tomorrow Today," and "World's Smallest Big Band," (LPs), Hardin' York, Bell; ... WCPR, Stevens Institute of Technology, Hoboken, N.J., Ron Harris reporting: "Rubber Duckie," Ernie, Columbia; "I Who Have Nothing," Tom Jones, Parrot; "Long, Long Time," Linda Ronstadt, Capitol; "Look What They've Done to My Song, Ma," New Seekers, Columbia; ... KUSF, University of San Francisco, Terry Britt reporting: "A Son of Joy," Miguel Rios, A&M; "Circles to You," Carpenter, A&M; "Tease Your Children," Crosby, Stills, Nash and Young, Atlantic; "Let It Be," (LP), Beatles, Apple; ... KRC, Rockhurst College, Kansas City, Mo., Pete Modica reporting: "Green Eyes Lady," Sugarfoot, Liberty; "And You Do," Charlene, Epic; "Knee Knock," "Johna There," Liv Maessen, Cadet Concept; "It's Gonna Take a Miracle," The Shirelles, UA; ... WLUC, Loyola University and Mundelein College, Chicago, Ill., Walter Paas reporting: "America, Communicate With Me," Ray Stevens, Barnaby; "Better Times," (LP), Elektra; "On the Waters," (LP), Bread, Elektra; "Black Sabbath," (LP), Black Sabbath, Warner Bros; "I Wanna Take You Higher," (LP), Belfour, Brian Auger & the Trinity, RCA; ... WTUL, Tulane University, New Orleans, La., Bob Steiner reporting: "Johna There," Michael Nesmith & the First National Band, RCA; "That's Where I Went Wrong," Susan Jacks & the Poppy Family, London; ... WNU, Northern Illinois University, De Kalb, Curt Stuehlgen reporting: "In Goodbye Tell On You," Jerry Jeff Walker, ABC; "Tiki Tiki Tiki," Donovan, Epic; "Don't Play That Song," Artha Franklin, Atlantic; "Sally," Michael Parks, MGM; ... WCPH, Central Michigan University, Mt. Pleasant, Ken Benson reporting: "God, Love and Rock & Roll," Ted Jensen & Varnwinkle, Plummer, "Ain't No Mountain High Enough," Diana Ross, Motown; "Uncle John's Band," Grateful Dead, Warner Bros; "Cracklin' Rosie," Neil Diamond, "I Am," Ramble Tammy, (LP cut, Cosmo's Factory), Creedence Clearwater Revival, Fantasy; "Hot Tuna," (LP), Hot Tuna, RCA; ... KFTD, University of the Streets, "Barney Zilber reporting: "Do Your Duty," (LP cut, World's Greatest Blues Singer), Bessie Smith, Columbia; "I Am the Walrus," Beatles, Apple; "Cooperate or Else," King Dicksie, Ego Mania; "Orders Are Orders," (Two Over Easy), John Marba, Robot.

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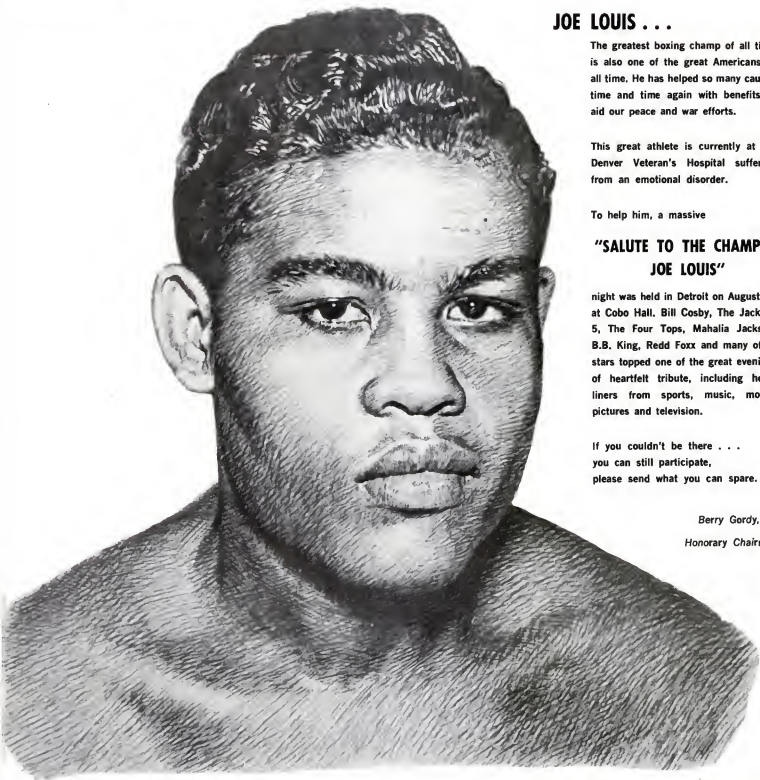
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you can still participate,
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GREG MOSES—JAMES BROWN ENTERPRISES—BALTIMORE, MD.

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GEORGE GILLESPIE—SOUL SHACK RECORD STORES—WASHINGTON, D.C.

WARREN LANIER

to Jimmy Rabbit of WABC-FM in New York (he originates in Los Angeles) and I've got to admit that, tape or not, Jimmy is strong; I think he's going to disturb this market just a little bit more than it already is.

[illegible]

Jim O'Brien has joined WFIL in Philadelphia as an air personality. He'd been program director of KHJ in Los Angeles. It's true that he'd wanted out of KHJ, but it's also true that station is far short of what it used to be. The program director has to take the blame. I'm not even sure my old buddy **Bob Berkhardt**, the program director, can rebuild it to prominence. I didn't intend to hurt O'Brien's career and I seriously doubt that I did; hell, I know at least one programming job he turned down in order to go to WFIL. As for what I said about **Bob Berkhardt**, that, too, was true. Anytime you're in a position to backbite in *any* market, it's by default. Having listened to WQXI and the entire Atlanta market, I

can assure you that I was correct in my criticism. Anyway, other radio men have voiced the same opinion. Next, Ken, a "guarded" pen is an untruthful pen. My own pen, like a sword, stays unsheathed. When, if ever, I have to put the scabbard on, as of that moment I will no longer be writing this column. It's not a matter of apostasy as much as it is a matter of honesty and I believe in calling the action as I see it. I don't try to hurt people though, as you well know.

Bill Bailey, program director and air personality at KIKK in Houston, a country station, is preparing a cassette of country music for the KKKO staff. He says he just took a tape of his on the last trip. As Bill would say, country music is booming higher than ever. . . .

George Cooper, program director of KKKO in Miami, has departed. Jim Harper, who was the station's has been named head announcer. Steve Martin is music director now.

Merledee Herman's official title is music coordinator of the KKKO staff. She was previously music librarian at WOR-FM in New York, but her career includes serving as assistant music director of WINS in New York City. She was a rocker and working with the Eastman publishing operations.

★ ★ ★
KZFM-FM, progressive rock station in Corpus Christi, Tex., lost two-thirds of its record library during the Celia Hurricane. Could some of you record people help them out. . . . A 24-hour stereo operation. Talk to operations manager Johnny Masters. . . . Bill Vickers has gone into engineering full time at WINX, Rockville, Md.; Frank (Douglas) Groff and Pierre Eaton have taken over the music director chores. . . . I suppose you know by now that Tony Platt has joined the ABC-FM operation and will work out of the WAVA-FM, Baltimore. He'd been on KSAN-FM, San

Gene Gately has left Keys in Corpus Christi where he has program director, Charlie Bright has come back over the programming reins on the Top 40 operation; he'd been program director before, then moved into sales, and currently operates a recording studio in the Gulf Coast city. . . . Johnny Canton, music director and air personality of WDGY in Minneapolis, writes that his wife Sandra got banged up in a water-skiing accident. She's in the Fairview-Southdale hospital, 14601 Grand Ave., S. Edinburg, Minn. 55437. Every body's read him, 554-5555.

Elmer F. Smith is the new general manager of WOAI in San Antonio; he'd been president of Areawide Communications.

Joel Chaseman is new senior vice president of programming and production for radio-TV at Group W, New York; he'd been president of WABC-TV, New York, and formerly with WNBC in Binghamton, N.Y., has joined WINR in the same city as music director and air personality of the easy listening station. WINR's new LPs and singles and Hank is available to talk with record people each Wednesday 9-10 a.m. program. Chaseman is also the program director now of WSM in St. Joseph-Benton Harbor, Mich.; he'd previously been production director of KLWV in Cedar Rapids, Iowa, and was with WABC-TV, New York, Martin, Van Allen, Brian Lebeaux, Charles (Del Charles) Hoffman, and Bill Robbins. The station programs top 40 disks, with the top 100 off the top 40. Chaseman plays "Need better record service."

Dick Conrad has been promoted to program director of WHK in Cleveland and Paul King has been named assistant program director. Dick, a veteran deejay and promoter, has been instrumental in the promotion of the early listening station. Paul has been with WHK since 1966. Will Preece, program director of KNWA-FM, 29.5 Center, Fayetteville, Ark., needs a new disc jockey. The station is carried on CATV in parts of Missouri and Oklahoma, so KNWA-FM offers good product exposure. "None of Your Business" is a new book by Carroll Carroll, published by Cowles & Francis, which delves into early days of radio, talking about how radio programs were conceived, promoted, written, and produced; mentions Bing Crosby, Frank Sinatra, Eddie Cantor, and Louis Armstrong.

Ed Neilson, executive vice president of MediaAir, Parsippany, N.J., writes "Remember Klavan & Plim?" Klavan was the first African member the real WNEW in New York City. I won't print the rest of your letter, I may get too nervous, but I'm not cruel.

Spotlight playlist of the week: WLON, Lincolnton, N.C.; pick: Mason, Blue Thumb, Pick album—"She Works in a Woman's Way."

No. 1: War, Edwin Starr, "Patches," Clarence Carter, "Tell It All to Me." **Funk**: Funkadelic, "Home, Home, Home"; Eric Clapton, "Eric Clapton;" "I Know I'm Losing You," Rare Earth; "Everybody Loves My Baby," The J.B.'s; "Julie Do Ya Love Me," Bobby Sherman; "25 or 6 to 4," Chicago; "Make It With You," Brenda; "Carrots," The Roots; "Paper Maché," Dionne Warwick; John Barleycorn, "Traffic;" Country: "The Ballad of Jed Clampett," The Summeretts; Mungo Jerry;

WLS-FM Shapes Increase 'Special'

CHICAGO—WLS-FM, progressive rock station here, will broadcast a special on oldie records and giant air personalities Aug. 30. The six-hour special is being produced by Ron Jacobs, president of Increase Records, and will focus on the "Cruisin'" series of albums now being distributed by Chess Records and GRT Tapes. The albums feature "A History of Rock 'n' Roll Radio" with not only 84 of the leading songs from 1956 to 1962, but air personalities such as Jack Carney, Hunter Hancock, Arnie Ginsburg, and others. The special will be six hours long.

Idea for this type of special came from Bob Scholz, president of KHYT in Tucson, who conceived and broadcast a six-hour

"Morning Much Better," Ten Wheel Drive; "Empty Pages," Traffic; "Song for Freedom," Frijid Pink; "Green Eyed Lary," Sugarloaf; "Groovy Situation," Gene Chandler; "Black Sabbath," Black Sabbath; "Rainbow," Marmalade; "It's So Nice," Jackie DeShannon; "Hi De Ho," Blood, Sweat & Tears; "Ecology," Rare Earth; "Sugarloaf," Sugarloaf; "All Right Now," Free; "Light/Back Door," Creedence Clearwater Revival; "Blood, Sweat & Tears-3."

Steve C. Keeney, Capt., USAF, is leaving KINN in Alamogordo, N.M., to pursue his master's degree in mass communications at the University of Denver; he's hoping to line up a job in Denver with some radio station. . . . Ron Alexenberg, head of promotion at CBS Records, says his big push records of the week are "Baby I Need Your Loving" by O.C. Smith, "Sunday Morning Coming Down" by Johnny Cash, and the country single "Crying" by Arlene Harden.

Bob (J. Walker) Neutzling, formerly program director of KYOS in Merced, Calif., has joined KFIV in Modesto, Calif., as production manager and 9-noon air personality. KFIV's lineup now includes program director Bob De Leon, Walker, Roy Williams, Tony (Tony Townsend) Flores, John

Warren (Lee Warren) Trumbley. Bob Pond is returning to KRDS in Phoenix as program director. He says: "It's difficult to put a label on what is the next trend in country programming, but KRDS is to country what MOR is to rock—nothing but the most well-done non-offensive sounds which fall in the basic framework on our broad base of music with certain border-line music discreetly added to complement the overall sound."

special Aug. 2. Less than an hour after getting the idea for the special, Scholz sold the entire program to Pepsi. Scholz reported that the special was a phenomenal success, jamming all of the phone lines during the broadcast, and making the sponsor "very happy."

The six-hour special to be broadcast on WLS-FM will later be made available free to radio stations that want to use it through Increase Records, Los Angeles. Jacobs will be narrating the component parts of the show.

**Music Daily
On WTCG-TV**

ATLANTA — WGTG-TV, channel 17, is now broadcasting "The Now Explosion" music television programming concept daily. Al Smith, an executive with Turner Communications Corp., said the music TV programming is being broadcast each weekday and on weekend afternoons from 2 to 5 p.m. a week of music. In the programming, developed by Bob Whitney, records are presented in different visual concepts and an air personality introduces the music off-camera. Bob Harper has been doing the deejay work. WGTG-TV was formerly known as WATL-TV. R. T. Turner, president of Turner Communications and Larry Burroughs is national program director.

Cooperation Appeal

- Continued from page 47

by Ron Irion of the National Association of Broadcasters; and a discussion of copyright problems by H. William Krasilovsky, copyright lawyer.

Tom Mowrey of DGG Records opened the conference with a short welcoming talk as did Thomas D. Perry Jr., manager of the Boston Symphony. Fete hosts included Boston Symphony Transcription Trust, Dynaeco Co., Columbia Records, Cleveland Orchestra Syndication Service, the Boston Symphony Orchestra and High Fidelity. The event was coordinated by station WCRB Boston and the Boston Symphony Transcription Trust.

Programming Aids

- Continued from page 50

(The Rig), The Rig, Capitol...
WNIV-AM, De Kalb, Ill., morning
broadcast, Co. Station...
BP: "Riki Tiki Tavi," Donovan,
Epic; BH: "Signed, Sealed, Delivered,"
Stevie Wonder, Tamla; BL: "Rig"
CUT: "Bang Bang," (Real Mink)
Blue Mink, Philips... WSAU,
Albany, N.Y., station manager
and producer, Ed. Mann, reporting:
BP: "Peace Will Come," Melanie
Buddah; BH: "Patches," Clarence
Carter, Atlantic... KLOG, Long-
view, Wash., personality Lee Mc-
Michael reporting: BP: "I Know
I'm Lovin' You," Earth, Earth, Earth;
Earth; BH: "Green Eyed Lady,"
(LP Version) Sugarloaf, Liberty,

TO HONOR CHILL WILLS' 69th Birthday, KBBQ, Burbank, honored the country gentleman with a luncheon. Holding one another up after the meal are, left to right, Nudie, Hoss Barnes of KBBQ, Chill Wills, KBBQ's Corky Mayberry and Harry Newman.



Soul Sauce

BEST NEW RECORD
OF THE WEEK:"TURN ON
TO ME"
IMPRESSIONS
(CUTOM)

By ED OCHS

SOUL SLICES: At the NATRA break, Aretha Franklin is tops in pop & soul, while soul alone is high on Major Lance, Ted Taylor, Al Green, Little Milton and Syl Johnson, none of which, in the worst tradition of "popular" music, is rated among the Hot 100. That's business, brothers. With better luck are Clarence Carter, Diana Ross, Supremes, Chairmen of the Board, and Gene Chandler, though his "Groovy Situation" disk was a soul smash going only halfway up the pop charts. Next to take that corn corner from soul to pop are Wilson Pickett's "She Said Yes," R.B. Greaves' "Georgia Took Her Back," Freda Payne's "Deeper & Deeper," Isaac Hayes, "I Stand Accused" and hard workers like Isley Brothers, Major Lance, Originals and Joe Simon. Coming up strong with picks & plays are: De Dorsey "What You Want" (Bell); Derek Martin, "You Blew It, Baby" (Buttercup); William Bell, "Lonely Soldier" (Stax); Mavis Staples, "I Have Learned" (Volt) and Johnnie Adams, "I Won't Cry" (SSS). . . Regionals going national: Beverly Hammonds, "Darling Baby" (DeLuxe); Johnny Tolbert, "Take It Off" (Jamaica); Lee Bates, "Bad Understanding" (Instant); Eric & the Vikings, "Vibrations" (Southhawk); Whispers, "Seem Like I Gotta Do Wrong" (Soul Clock); and other disks by Jesse Anderson, Dymally Tints, Unlimited Four, Willie Mitchell, Chuck Carbo and Margie Joseph. . . Joe Tex will entertain at the 1970 Miss Black America beauty pageant, Aug. 28, along with the Delphonics, who will play the Apollo, Aug. 26-Sept. 2. On stage at the Apollo (ill Tuesday) Stevie Wonder, the Chi-Lites, Main Ingredient, Nice Liers and The Glass House. . . Brunswick's BRC label is making it fast with Wales Wallace's "Talk a Little Louder." . . Decca is out with Earl Grant's last LP and a fine comeback album by Clyde McPhatter. He's better than ever. . . New Little Richard: "Greenwood, Mississippi," on Reprise. . . Count Basie songstress Irene Reid has signed with Polydor. Horace Ott will handle the arrangements. . . New on Kent: The Four Ties, featuring Otis Taylor with "One More Chance," and Jimmy Bee with "I Only Have Eyes for You." The label's still scoring with B.B. King's "Worried Life" from their LP, "Turn On to B.B. King." . . Pompeii Records in Dallas will distribute soul from the Jackson Soul label and their own C.S.M. label. Paul Kirk will handle soul production. . . Buddy Scott, now head of his own Buddy Scott Productions, will continue to produce the Manhattans and Pat Laundy for Starday-King, while handling promotion & representation on the East Coast for Tangerine Records. He'll also do promotion on his Starday-King product. Buddy can be reached at 507 Fifth Avenue, Suite 1100, or by phone: (212) 271-6337. Makin' smoke for Tangerine is "Universal Rhythm," by the Rhythm Rebellions.

TID-GITS: FORE's proposed Sept. 12-13 "Heart & Soul Festival" has been pushed back, as has their membership convention, originally set for Oct. 28-Nov. 1. They'll all be at NATRA, though. . . New O.C. Smith: "Baby, I Need Your Loving" (Columbia). . . Top Tip: TSU Tornados, "Play the Music" (Volt); Hank Ballard: "Love Made a Fool Out of Me" (Silver Fox); Five Lights Up, "Do What You Wanna Do" (TA); Sisters Love, "The Bigger You Love" (A&M); Jackie Moore, "Willpower" (Atlantic); Mary Lon, "Wish Someone Would Care" (Cotillion); Barbara Mason, "Just a Little Lovin'" (Nat'l Gem); and the Crossroads, "Here I Stand" (Atco). . . Monk Higgins' Stonegood label debuts with an album by Helena Hollins, "Name of the Game." Other L.A. talent includes Andy Butler, George Gentre and Dave Holden. . . Other new LP from the Lovelites, Brook Benton and the Temps: "Live at London's Talk of the Town." . . New Melba Moore on Mercury: "If I Had a Million Dollars," the Gary William Friedman-Will Hot song from "The Me Nobody Knows." . . Quincy Jones on UA: "Call Me Mister Tibbs." . . New Bob & Earl: "Honey, Sugar, My Sweet Thing," on Uni. . . From Chicago & Detroit: General Crook, "Gimme Some," on Down to Earth. . . New Four Tops: "Still Water, Peace & Love." Motown. . . Monk Higgins on Sack with "I'll Be There." . . Boo Frazier, of Today Records, now working with the Odds & Ends, reads Soul Sauce. Do you!

AUGUST 22, 1970, BILLBOARD

BEST SELLING

Soul

Soul Singles

★ STAN Performer-Singer's registering greatest proportionate upward progress this week.

This Week	Last Week	This Week	Last Week	This Week	Last Week	This Week	Last Week
1	2	1	2	1	2	1	2
1	1	25	23	1	2	1	2
2	2	26	12	2	3	2	3
3	3	27	28	3	4	3	4
4	4	28	30	4	5	4	5
5	5	29	34	5	6	5	6
6	6	30	35	6	7	6	7
7	7	31	36	7	8	7	8
8	8	32	37	8	9	8	9
9	9	33	38	9	10	9	10
10	10	34	39	10	11	10	11
11	11	35	40	11	12	11	12
12	12	36	41	12	13	12	13
13	13	37	42	13	14	13	14
14	14	38	43	14	15	14	15
15	15	39	44	15	16	15	16
16	16	40	45	16	17	16	17
17	17	41	46	17	18	17	18
18	18	42	47	18	19	18	19
19	19	43	48	19	20	19	20
20	20	44	49	20	21	20	21
21	21	45	50	21	22	21	22
22	22	46	51	22	23	22	23
23	23	47	52	23	24	23	24
24	24	48	53	24	25	24	25
25	25	49	54	25	26	25	26
26	26	50	55	26	27	26	27
27	27	51	56	27	28	27	28
28	28	52	57	28	29	28	29
29	29	53	58	29	30	29	30
30	30	54	59	30	31	30	31
31	31	55	60	31	32	31	32
32	32	56	61	32	33	32	33
33	33	57	62	33	34	33	34
34	34	58	63	34	35	34	35
35	35	59	64	35	36	35	36
36	36	60	65	36	37	36	37
37	37	61	66	37	38	37	38
38	38	62	67	38	39	38	39
39	39	63	68	39	40	39	40
40	40	64	69	40	41	40	41
41	41	65	70	41	42	41	42
42	42	66	71	42	43	42	43
43	43	67	72	43	44	43	44
44	44	68	73	44	45	44	45
45	45	69	74	45	46	45	46
46	46	70	75	46	47	46	47
47	47	71	76	47	48	47	48
48	48	72	77	48	49	48	49
49	49	73	78	49	50	49	50
50	50	74	79	50	51	50	51
51	51	75	80	51	52	51	52
52	52	76	81	52	53	52	53
53	53	77	82	53	54	53	54
54	54	78	83	54	55	54	55
55	55	79	84	55	56	55	56
56	56	80	85	56	57	56	57
57	57	81	86	57	58	57	58
58	58	82	87	58	59	58	59
59	59	83	88	59	60	59	60
60	60	84	89	60	61	60	61
61	61	85	90	61	62	61	62
62	62	86	91	62	63	62	63
63	63	87	92	63	64	63	64
64	64	88	93	64	65	64	65
65	65	89	94	65	66	65	66
66	66	90	95	66	67	66	67
67	67	91	96	67	68	67	68
68	68	92	97	68	69	68	69
69	69	93	98	69	70	69	70
70	70	94	99	70	71	70	71
71	71	95	100	71	72	71	72
72	72	96	101	72	73	72	73
73	73	97	102	73	74	73	74
74	74	98	103	74	75	74	75
75	75	99	104	75	76	75	76
76	76	100	105	76	77	76	77
77	77	101	106	77	78	77	78
78	78	102	107	78	79	78	79
79	79	103	108	79	80	79	80
80	80	104	109	80	81	80	81
81	81	105	110	81	82	81	82
82	82	106	111	82	83	82	83
83	83	107	112	83	84	83	84
84	84	108	113	84	85	84	85
85	85	109	114	85	86	85	86
86	86	110	115	86	87	86	87
87	87	111	116	87	88	87	88
88	88	112	117	88	89	88	89
89	89	113	118	89	90	89	90
90	90	114	119	90	91	90	91
91	91	115	120	91	92	91	92
92	92	116	121	92	93	92	93
93	93	117	122	93	94	93	94
94	94	118	123	94	95	94	95
95	95	119	124	95	96	95	96
96	96	120	125	96	97	96	97
97	97	121	126	97	98	97	98
98	98	122	127	98	99	98	99
99	99	123	128	99	100	99	100
100	100	124	129	100	101	100	101
101	101	125	130	101	102	101	102
102	102	126	131	102	103	102	103
103	103	127	132	103	104	103	104
104	104	128	133	104	105	104	105
105	105	129	134	105	106	105	106
106	106	130	135	106	107	106	107
107	107	131	136	107	108	107	108
108	108	132	137	108	109	108	109
109	109	133	138	109	110	109	110
110	110	134	139	110	111	110	111
111	111	135	140	111	112	111	112
112	112	136	141	112	113	112	113
113	113	137	142	113	114	113	114
114	114	138	143	114	115	114	115
115	115	139	144	115	116	115	116
116	116	140	145	116	117	116	117
117	117	141	146	117	118	117	118
118	118	142	147	118	119	118	119
119	119	143	148	119	120	119	120
120	120	144	149	120	121	120	121
121	121	145	150	121	122	121	122
122	122	146	151	122	123	122	123
123	123	147	152	123	124	123	124
124	124	148	153	124	125	124	125
125	125	149	154	125	126	125	126
126	126	150	155	126	127	126	127
127	127	151	156	127	128	127	128
128	128	152	157	128	129	128	129
129	129	153	158	129	130	129	130
130	130	154	159	130	131	130	131
131	131	155	160	131	132	131	132
132	132	156	161	132	133	132	133
133	133	157	162	133	134	133	134
134	134	158	163	134	135	134	135
135	135	159	164	135	136	135	136
136	136	160	165	136	137	136	137
137	137	161	166	137	138	137	138
138	138	162	167	138	139	138	139
139	139	163	168	139	140	139	140
140	140	164	169	140	141	140	141
141	141	165	170	141	142	141	142
142	142	166	171	142	143	142	143
143	143	167	172	143	144	143	144
144	144	168	173	144	145	144	145
145	145	169	174	145	146	145	146
146	146	170	175	146	147	146	147
147	147	171	176	147	148	147	148
148	148	172	177	148	149	148	149
149	149	173	178	149	150	149	150
150	150	174	179	150	151	150	151
151	151	175	180	151	152	151	152
152	152	176	181	152	153	152	153
153	153	177	182	153	154	153	154
154	154	178	183	154	155	154	155
155	155	179	184	155	156	155	156
156	156	180	185	156	157	156	157
157	157	181	186	157	158	157	158
158	158	182	187	158	159	158	159
159	159	183	188	159	160	159	160
160	160	184	189	160	161	160	161
161	161	185	190	161	162	161	162
162	162	186	191	162	163	162	163

BEST SELLING

Soul LP's

★ STAR Performer—Single's registering greatest proportions upward progress this week.

This Week	Last Week	Title Artist, Label, No. & Pubs.	Weeks on Chart	This Week	Last Week	Title Artist, Label, No. & Pubs.	Weeks on Chart
1	2	ABC Jackson S, Motown MS 709	12	43	★	BAND OF GOLD Dixie Records, Motown ST 7301	2
2	1	THE ISAAC HAYES MOVEMENT Enterprise ENS 1010	19	27	26	MCLEMORE AVENUE Booker T. & the M.G.'s, Liberty LSI 7637	15
3	3	THE LAST POETS Douglas S	9	40	★	MAYBE Three Degrees, Roulette RS 42550	3
4	4	BITCHES BREW Mike Davis, Columbia GP 26	15	29	28	THE DEVIL MADE ME BUY THIS DRESS Flip Wilson, Little David LD 1000	26
5	5	DIANA ROSS Motown MS 711	6	30	27	EXPRESS YOURSELF Smokey Robinson & the Miracles, Warner Bros. S 1864	8
6	6	STILL WATERS RUN DEEP Four Tops, Motown MS 704	21	31	33	WHAT'LOVEHAS... JOINEDTOGETHER Smokey Robinson & the Miracles, Liberty LSI 7637	12
7	8	ECOLOGY Rare Earth, Rare Earth RS 514	6	32	32	STRUTTING! Meters, Jive JMS 4012	9
★	★	0ELFONICS Philly Groove, GP 1153	3	33	35	MCLEMORE AVENUE Booker T. & the M.G.'s, Liberty LSI 7637	17
9	7	PSYCHEDELIC SHACK The Impressions, Gordy GS 947	21	34	34	EAT OUT MORE OFTEN Rudy R. Moore, Kent KST 001	3
10	10	GET HEAD! Rare Earth, Rare Earth RS 507	31	35	31	I WANT YOU BACK Jackson S, Motown MS 700	32
11	9	TURN BACK THE HANDS OF TIME Tyrone Davis, Duke DP 9027	7	36	36	TELL THE TRUTH Dixie Records, Arco AS 33-333	4
12	14	BLACK TALK Charles Earlford, Prestige PP 7758	12	37	37	HOT BUTTERED SOUL Isaac Hayes, Enterprise ENS 1001	59
13	11	RIGHT ON Motown, Motown MS 704	12	38	42	BEST OF JERRY BUTLER Motown RS 61281	9
14	13	GREATEST HITS Fifth Dimension, Soul City SC3 32900	13	39	39	EVERYTHING I PLAY IS FUNKY Lou Donaldson, Blue Note BST 64337	5
15	15	STAIRSTEPS Five Seasons, Buddah BDS 5061	13	★	★	COSMOS'S FACTORY Creedence Clearwater Revival, Fantasy 4823	1
16	18	STAND BY & the Family Stone, Epic BN 26456	6	41	24	IR. WALKER & THE ALL STARS Epic SD 5725	14
17	17	VIVA TRAGO El Chicano, KGC KS 3632	10	★	★	BLOOD, SWEAT & TEARS 3 Columbia KC 30090	1
18	16	BAND OF GYPSYS Joel Newman, Buddah BDS 5061	14	43	23	YOU AND ME Jerry Butler, Mercury SR 61249	15
19	★	29BURY WOMAN Billy Paul, Mercury NPS 201	4	★	★	MOON RAPPIN' Brother Jack McDuff, Blue Note 84234	1
20	20	THIS GIRL'S IN LOVE WITH YOU Aretha Franklin, Atlantic SD 8548	28	45	45	NAPPI & LOVE Gene Linn, Canyon 7709	4
21	21	I'VE NEVER FALL IN LOVE AGAIN Diana Warren, Capitol SPS 581	17	★	★	LIVE IN LONDON'S TALK OF THE TOWN Temptations, Gordy GS 953	1
22	22	NOT ON THE OUTSIDE Moments, Stax 1000	7	47	47	GET READY King Curtis & his Kingtons, Arco AS 33-333	2
23	15	IT'S A NEW DAY James Brown, King KS 1092	10	48	44	COUNTRY PREACHER Cannonball Adderley Quintet, April 484	23
24	19	WOODSTOCK Soundtrack, Capitol SD 5-300	10	★	★	THEM CHANGES Buddy Miles, Mercury SR 61280	3
25	25	FUNKALOOP Westbound 2000	22	50	48	FAREWELL Blue Note, The Sorcerer, Motown MS 708	14

Fame Studios in Muscle Shoals later this month. Hall should also complete a new single on Clarence Carter's disc using the title, "Fire and Rain." Larry Raspberry, formerly with the Gentrys, has formed a new group, Atlanta and is completing an album for release at Ardent Studios.

Jim Johnston is engineering a single for Tom Dooley at Beautiful Sounds Studios. Dooley is the artist, writer and producer for the new, "Gotta Get Back to Lovin' You." Dan Penn, president of Beautiful, will produce a group, Edgewood... Red West is working on a single on Lee Porter at American Studios for Chips label. Isaac Hayes, who has sold two million units of his "Hot Buttered Soul" album and is approaching the same number with the "Isaac Hayes Movement." Jim Stewart, president of Stax/Volt/Enterprise/Respect company, announced he will have a single, pulled from the "Movement" album, titled "I Stand Accused" and the flip side will be "I Just Don't Know What to Do

With myself." Hayes is working on his third album for the Enterprise label.

JAMES D. KINGSLEY

CHICAGO

Windfall's Mountain featuring Leslie West and Felix Pappalardo were headliners of a rock concert at Auditorium Theater for 22nd Century Productions. Publicity only began 17 days before the show. ... American Tribal Dance Company has set Parrot's Savoy Brown, Litter, Amaret's Crows, and tentatively Elektra's Rhinoceros for its show at the Aragon Ballroom Friday (21). ... Columbia's Blood, Sweat & Tears due in town later this month for two shows. ... The Four Freshmen start a two-week engagement at the Playboy Club here Monday (17). ... Oscar Brown Jr., Jean Pace and Sitawa star in the production of "Joy," the off-Broadway sensation, now playing at the Happy Medium Theater. ... R.C.A.'s John Gray and comedian Stanley Myron Handelman played recently at the Mill Run

Theatre... Tama's Smokey Robinson and the Miracles, George's Edwin Starr, Soul's Originals, Dakota's Max Lane, and the Chi-Lites headlining a big soul music show at the Auditorium Theater Saturday (22). ... The Chicago production of "Hair" played the High Chaparral three nights recently.

The Scene in Milwaukee recently had the Face with Rod Stewart, Soup and Cody. On Sunday (23) they will have Savoy Brown, Blue Horizon, Chicken Shack, and Greece. On Aug. 4-5 the Scene has Blue Thumbs' Love and Alco's "The Brothers Band." ... Atlanta's Yusuf Latif played two nights at the Apartment recently. ... The Chicago production of "Hair" recently began its 10th month here at the Shubert Theater. ... The Chicago production of "Hair" recently appeared at Alice's Revue. ... Folksinger Bob Gibson played one week at the Ticket Knight. ... Checker's Little Milton played four nights at the Ticket Knight. ... Columbia's Janis Joplin gave a new record crowd of 18,179 for her show at Ravinia Auditorium in High Park. GEORGE KNEMEYER

APOLLO
ISAC HAYES

ISAC HAYES is a popular man, and lines of fans curled around the Apollo Theatre in the rain when the king of psychosoul recently played the Apollo Theatre with Canyon songstress Gloria Lynne and Koko's Luther Ingram, of "Ain't That Lovin' You?" fame. The rain couldn't keep the bill from selling out every show with S.R.O. Hayes records good LP's for Star's Enterprise label.

From The
Music Capitals
of the World

• Continued from page 42

12. ... A.R.'s Marlin Love opens a 10-day engagement, Tuesday (18) at Miami's Fontainebleau Hotel. That label's Warren Marley did his second "Tonight Show" Aug. 14.

Guitarist Pat Donato opens at Pops, Monday (17). ... Colligan's Mylon plays Howard Stein's Capitol Theater, Fortchester, N.Y., Tuesday (12). ... Eddie Newmark, art director of Audio Field, will be the supervisor of the NAC-TV special "Looking Through Super Plastic Elastic Goggles." A group, called the Goggles, will be exhibiting sportsman, at the exclusive Carillon Hotel, Miami Beach, Sunday (9). ... Barry Olander and Don Ortolio produced the Carrot Tree's "Dum Dum" for RCA. ... A late August release is set for Long Rich's single of Gladys Shelley's "Clown Town" for Riparia d'Oro. ... Wheels discotheque has instituted a Thursday night policy. FRED KIRBY

CINCINNATI

Fraternity Records chief Harry Carlton and wife returned here Tuesday (11) after a week in the Miami sector inaugurating initial promotion on the label's new single, "Coal River," as done by the Caninos. The record is being released nationally by the Carillon Music Corp. "Coal River" was penned by Jim Bell, West Virginia pianist-songwriter currently holding forth in his sixth week at Ben Morey's Mouse Trap in Miami. Carlson's promotional efforts in behalf of "Coal River" were climaxed by a gala party honoring Bell hosted by Capt. Ed Poor, financial and yachtin' sportsman, at the exclusive Carillon Hotel, Miami Beach, Sunday (9). ... Wayne Perry has signed with Herman Griffith, of Arco Embassy Records, New York, for the release of his single, "Mr. Bad Driver." The platter was produced by Randy McNutt at Rusty York's Jewel Recording studio here recently.

Ray Hill, Covington, Ky., promoter whose three recent attempts to stage a rock festival in the area were squelched when natives holed nearby murder, has come up with his sixth week at Ben Morey's Mouse Trap in Ripley County, Indiana. Dates named are Aug. 28-30. Hill says he has a contract on an 80-acre tract and that he hopes to hold attendance to a maximum of 5,000 rock fans. ... He protests flooding in, it's unlikely that Hill's latest attempt at a rock festival will get off the ground.

The Heywoods, brassy rock group, whose three recent attempts to stage a rock festival in the area were squelched when natives holed nearby murder, has come up with his sixth week at Ben Morey's Mouse Trap in Ripley County, Indiana. Dates named are Aug. 28-30. Hill says he has a contract on an 80-acre tract and that he hopes to hold attendance to a maximum of 5,000 rock fans. ... He protests flooding in, it's unlikely that Hill's latest attempt at a rock festival will get off the ground.

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Classical Music

Desto to Release Boxes of Music by Black Composers

NEW YORK—Two albums by black composers are among the six sets, all of first recordings, scheduled for Desto Records this fall. Both albums are two-LP boxed sets with booklets.

Pianist Natalie Hinderas will be featured in one of the packages as she plays Stephen A. Chambers' "Sound Gone," Arthur Cunningham's "Engraves," R. Nathaniel Dett's "In the Bottoms," Charlotte Santel's "For Piano," Hale Smith's "Evocation," William Grant Still's "Three Visions," Ollie Wilson's "Peace for Piano and Electronic Sounds," John W. Work's "Scup-

perning, Three Pieces for Country Folk," and the "Eastern Monday Swagger (Scherzo for Piano)" of Thomas H. Kerr Jr.

The other package has Robert Hughes and the Oakland Youth Orchestra in Chambers' "Shapes," Cunningham's "Lullaby for a Jazz Baby," William Dawson's "Out in the Fields," William Fischer's "A Quiet Movement," Ulysses Kay's "A Short Overture," Smith's "Concerto for Harp and Orchestra," Howard Swanson's "Night Music," Still's "Five Songs of Separation" with soprano Cynthia Bedford, George Walker's "Pas-

sacaglia," John E. Price's "Scherzo I for Clarinet and Orchestra" with Alex Foster as soloist, and "I Wait Patiently" from Frederick Hall's oratorio, "Deliverance."

Soprano Judith Raskin sings Ezra Laderman's "Songs for Eve" and "From the Psalms," accompanied by pianist Ryan Edwards in another set. A disk of Ned Rorem music contains "War Scenes" and "Five Whiteman Songs" with bass-baritone Donald Gramm and pianist Eugene Istomin, and "Four Dialogues for Two Voices" and "Two Pianos" with soprano Anita Darian, tenor John Stewart, and pianists Richard

Conita and Robert Carter. Music of Robert Suter features violinist James Oliver Best IV and pianist David Garvey in "Variants for Violin and Piano," clarinetist Dave Glazer and Garvey and "Dialogues for Clarinet and Piano," the Collegiate Chorale under Abraham Kaplan in "On the Nature of Things," Eight A Capella Choruses, and pianist Paul Schoenfield in the "Second Piano Sonata."

Completing the fall plans in an album by flutist Samuel Baron with Esley Blackwood's "Sonata for Flute and Harpsichord," Laderman's "Sonata for Flute and Piano," William Sydney's "Music for Flute and Piano," and John W. Work's "Piece in Two Parts for Flute."



DAVE BRUBECK, left, joins Duke Ellington, right, and Erich Kunzel, conductor of the new Decca album with Ellington and Kunzel. Brubeck also has a new oratorio on Decca with Kunzel.

Computer Music, Xenakis Firsts Cited for Nonesuch

NEW YORK — Nonesuch Records is issuing two albums of disk premieres of contemporary music: one has computer music of J. K. Randall, Barry Vercoe and Charles Dodge, while the other has the first U.S. release of Iannis Xenakis' "electro-acoustic" music.

The computer works at Randall's "Quartets in Pairs," "Quartets," and "Mudget: Monologues by a Miss Murderer," Vercoe's "Synthesis," and Dodge's "Changes." "Bohr I," the major work in the Xenakis pressing, was planned for ballet choreography with the composer's drawings for stage back-

drops on the album's cover. The other pieces are "Concert P-H II," "Diamorphoses II," and "Orient-Occident III." The album contains all of Xenakis' electro-acoustic output to date.

A Bach set features soprano Edith Mathis, alto Hetty Pionmader, tenor Theo Altmeyer, bass Jakob Stämpfli, members of the Gächinger Kantorei, the chorus of the Gächinger Kirchenchor and the Bach-Collegium of Stuttgart, Helmuth Rilling conducting. Hans Stadlmair and the Munich Chamber Orchestra perform Mozart. A pressing of Indian arast music is being issued in the Explorer Series.

Russian Folk Songs Prove Rebhoff's Concert Might

NEW YORK—There is a great deal to be said for a singer who can slide from a sweet falsetto to an earthquake-basso three octaves below, whose gender whisper can fill a hall. Ivan Rebhoff's Columbia albums have been amazing listeners with his vast vocal range and flawless technique. Rebhoff made his New York concert debut, at Philharmonic Hall, August 6, and he took the opportunity to amaze his fans in person.

Rebhoff sang arias from Russian operas for the first half of the program, and Russian folk songs after intermission. Rebhoff

the folk artist became quite informal, talking and narrating in his most studiously charming fashion. He used the songs as a medium to show off his range, whether or not his elaborate vocal ski-jumps suited the song. Rebhoff the opera singer, sadly, brought only technique to his work. His placid approach suited Gremm's "Aria from 'Eugene Onegin,'" but took all meaning out of Ivan Susanin's prayer from "A Life for the Tsar." Rebhoff treated the aria like any ritual prayer, rather than as the songs alter intermission. Rebhoff

(Continued on page 93)

BEST SELLING JAZZ LP's				
This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart	
1	2	BITCHES BREW Miles Davis, Columbia GP 26	16	
2	1	THE ISAC HAYS MOVEMENT Enterprise ENS 1010	18	
3	4	WALKING IN SPACE Quincy Jones, A&M SP 2022	40	
4	5	SWISS MOVEMENT Les McCann & Eddie Harris, Atlantic SO 1537	37	
5	3	HOT BUTTERED SLOP Harris Hayes, Enterprise ENS 1001	58	
6	16	GULA MATARI Quincy Jones, A&M SP 3030	2	
7	8	BLACK TALK Charles Earland, Prestige PR 7758	7	
8	8	VIVA TIRABO El Chico, Kapp KS 3632	7	
9	7	COUNTRY PREACHER Carnegie All Stars, Capitol SKAO 404	24	
10	10	BEST OF SERGIO MENDES & BRASIL '66 A&M SP 4232	4	
11	6	WES MONTGOMERY'S GREATEST HITS A&M SP 4247	21	
12	11	MEMPHIS UNDERGROUND Miles Davis, Atlantic SO 1522	68	
13	13	LENA & GABOR Lena Horne & Gabor Szabo, Sky KS 15	12	
14	15	RED CLAY Frankie Robinson, CTI CTI 4001	8	
15	17	FAT ALBERT ROTUNDA Jazz Workshop, Warner Bros. WS 1834	5	
16	14	COME ON DOWN Eddie Harris, Atlantic SO 1554	12	
17	12	JEWELS OF THOUGHT Pharoah Sanders, Impulse AS 9190	17	
18	19	MY KIND OF JAZZ Ray Charles, Tangerine TRCS 1512	9	
19	—	BEST OF RAMSEY LEWIS Cater LPs 829	24	
20	—	THE CHANGES Bobby McFerrin, Mercury SP 41280	1	

Billboard SPECIAL SURVEY For Week Ending 8/22/70

MARKETPLACE

Continued from page 64

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ACTION Records

Singles

★ **NATIONAL BREAKOUTS**
I (Who Have Nothing) . . . Tom Jones, Parrot 40051 (Milky Way/Trio, BMI)
PLACE WILL COME (According to Plan) . . . Melanie, Buddha 186
(Kama Rippie/American, ASCAP)
CRACKLIN' ROSSIE . . . Neil Diamond, Uni 52320 (Prophet, ASCAP)

★ **REGIONAL BREAKOUTS**
ROXANNA . . . Wild Buller, United Artists 50688 (United Artists, ASCAP)
(Cleveland)
SET ME FREE . . . Esther Phillips With the Dixie Flyers, Atlantic 2745 (Tree, BMI)
(New Orleans)

Albums

★ **NATIONAL BREAKOUTS**
NEIL DIAMOND . . . Gold, Uni 73064
TEMPTATIONS . . . Live at London's Talk of the Town, Gordy GS 953
ELVIS PRESLEY . . . Elvis' Worldwide 50 Gold Award Hits, Vol. 1, RCA Victor LPM 6401

★ **ACTION ALBUMS**
BLACK SABBATH . . . Warner Bros. WS 1871
JOHNNY CASH . . . The Legend, Sun SUN 2-118
ROY CLARK . . . I Never Picked Cotton, Paramount PMS 25980
WAYNE NEWTON . . . Long and Winding Road, Capitol ST 474
KING CROTCH AND HIS KINGPINS . . . Get Ready, A&M 32-338
MIKE NESMITH & THE FIRST NATIONAL BAND . . . Magnetic Soul, RCA Victor LSP 4371
BILLY VAUGHN . . . Everything Is Beautiful, Paramount PMS 25985
QUINCY JONES . . . Gula Matari, A&M SP 3030
HERBIE MANN . . . Music Shouts Nitty Gritty, Embury SO 526
JAZZ CRUSADERS . . . Old Shoes, New Socks, Chicago CS 804 (Motown)

Country Music

WSM Slates Completion of Giant Facility for '72

NASHVILLE—The nation's largest radio and television broadcasting facility will soon be under construction, and will be completed in the spring of 1972, according to officials of WSM, Inc.

The new "Grand Ole Opry" House, the heart of the \$25 million Opryland U.S.A. entertainment-recreation complex, was designed by the architectural firm of Welton Becket and Associates of Los Angeles.

"Based on what I've seen, I believe the new Opry House will be one of the outstanding theatrical structures in the world," said G. Daniel Brooks, chairman of the board of WSM, Inc., the National Life and Accident Insurance Co., and NLT Corporation.

The new Opry House will contain 147,270 square feet, nestled in clusters of trees along the Cumberland River in the suburban Opryland complex.

Functioning separately from the Opry House, a television production center will provide a 300-seat studio with complete facilities for broadcasting and videotaping nationally syndicated country music shows for WSM and WSM-TV, and the daily music programs which will be a feature of Opryland, USA.

Irving Waugh, president of WSM, Inc., and "father" of the Opryland concept, said the architects "have developed a structure which will recapture the relaxed atmosphere of the existing Opry House, while providing thoroughly contemporary facilities for live radio and television audiences."

As noted in an earlier story (Billboard, Aug. 8), the new building will accommodate some 4,300 spectators at each performance, and will retain the informality and warmth of the old "Opry" House. It will be fan-

shaped so that, even though the house is enlarged, there will be no expanded distance from the performing area.

Details of the building's interior were outlined a few weeks ago by E.W. (Bud) Wendell in a speech before the Nashville chapter of NARAS.

The "Opry" House will be located within a 369-acre park which will house the vast recreation and music area system of structures.



PICTURED is the artist's rendering of the new "Grand Ole Opry" building at Opryland, USA.

Country Music Show Remote Boosts International Relations

MONTREAL—A country music program aimed at boosting international relations took place here last week when WWVA radio did a 670-mile re-broadcast to Wheeling, W. Va. and the station's affiliate corporation, Jamboree USA, presented two special shows in this city.

Arrangements were begun three weeks ago when officials

of the Travel Development Division of the West Virginia Department of Commerce contacted WWVA and Jamboree officials regarding the possibility of using Jamboree artists for a live show during "West Virginia Day" at "Man and His World Expo."

The all-night broadcast from WWVA was done by Gus Thomas from the studios of CIAD in downtown Montreal and relayed by remote lines back to Wheeling. The entire four and a half hours were sponsored by the Wheeling Chamber of Commerce to promote "the advantages of living, working and visiting in Wheeling."

The show featured pre-taped messages from the governor of the

state, the mayor and other city officials, the presidents of the area colleges and area notables. Jamboree USA artists Kenny Biggs and his band, Freddy Carr, Kay Kemmer, Jo Ann Thomas, Pat Powell and Bob Gallion, with Thomas as MC, did two shows. The first, in front of the U.S. Pavilion at Expo, was open to the public and drew several thousand spectators. The second Jamboree USA show was at the Place Bonaventure Hotel in downtown Montreal at an official press and travel agency reception.

West Virginia state officials were so gratified with the overall response that they have indicated future plans to use Jamboree artists for state affairs.

8 Guitarists Victors At Atkins Festival

NASHVILLE—Eight young guitarists won \$6,000 in prize money and the probability of some recording contracts at the First Annual Chet Atkins Guitar Festival here last weekend.

In the acoustic guitar division, the first place winner was Douglas Neidt Jr., 17, of St. Louis. The second, third and fourth awards went to Angel Anastos, Chicago; Miguel Aparicio, Honduras; and Tommy Jones, Nashville, who was a product of the "Young Country" talent developed by WSM.

In the electric guitar division, the \$1,500 first prize went to Jimmy Miller, 17, Hialeah, Fla., while Fred Hamilton, 19, Denver, won second place and third and fourth went to John Pell, Boston, and Joe Schuler, Winston-Salem, N.C., who was born on the day Hank Williams died.

The non-profit event was designed to help young musicians

get recognition and money for scholarships.

The music performed ranged from hard country to Bach and Chopin, and original compositions as well.

Some 16,000 Nashvillians attended the event which covered two nights, and all money over expenses was given to a local charity.

Highlighting the event was the performance both nights of a concert by Atkins, Boots Randolph, Jerry Reid and Floyd Cramer, with the Music City Pops Orchestra adding background. Added attractions were Kenny Rogers and the First Edition, and clarinet solos by Pete Fountain.

Three hundred guitar players between the ages of 14 and 25 submitted tapes of their work prior to the July 15 deadline. From these a board of judges selected 16 semi-finalists who came here to compete for a place in the country of eight.

Radio Series Into 10th Anni

NASHVILLE—"Country Music Time," the long-running radio series produced by the U.S. Air Force, is celebrating its 10th anniversary of broadcasting and has added its 2,400th radio station to its mailing list.

Major Charlie Brown, the producer of the Air Force series, is here now to record another group of programs.

Since its inception, "Country Music Time" has utilized the best available talent from the Music City scene, and has showcased new talent in the country music field.

The program is produced in support of the Air Force recruiting advertising program and is aired as a public service by stations across the nation.

RCA Reissues Charne Record

NASHVILLE—RCA is going to re-release a single by Billy Charne because of belated response to the record in several major cities.

The record, "To-Ma-Ray Tom-A-Ray," went to the top of the country chart at KRZY, Albuquerque, got heavy play at both underground and Top 40 stations in Los Angeles and several Texas cities, hit number one in such areas as Kansas City and Memphis.

Charne, recently the guest of KRZY, appeared in Albuquerque at the Caravan East, and took part in autograph parties at local record outlets.

Terry Moss, program director of the station, said Charne's acceptance in that city was overwhelming. A Canadian, Charne had won two BMI Awards in his native country. This was his first session in the United States.



HANK COCHRAN points to the sign of his new label home as Joe Allison, right, executive director for Paramount's Nashville division, and Miss Dixie Allen, Allison's assistant, look on. Cochran has signed a long-term recording contract with Dot Records.



WEBB PIERCE, second from right, met a tour of 50 WEEZ listeners from the Philadelphia area upon their arrival in Nashville. With Pierce, are, left to right, George Collier, Decca representative from Philadelphia; Matt Mills, WEEZ; Rusty Adams of the Webb Pierce Show; Pierce, and Mike Bova, program director at WEEZ.

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Walking the Street—Bobby Lee (BGM)

No Arms Could Ever Hold You—Bobby Vinton (Epic)

Go to Get You Into My Life—The Downbeats (Trail)

One Child—Barbara Trent (Red Label)

You There—Larry Edwards (Circle E)

You Broke a Blind Boy's Heart—Jimmy Jones (Jody)

Pocket Full of Friends—I Don't Know (Vikings)

Days and Nights—Paul Coleman (Roost)

Dallas Is the City for Me—Mittus Bradley (Georga)

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This Week	Last Week	Title, Artist, Label, No. & Pub.	Weeks on Chart	This Week	Last Week	Title, Artist, Label, No. & Pub.	Weeks on Chart
1	1	DON'T KEEP ME HANGIN' ON Sonny James, Capitol 2834 (Henson, BM)	8	37	37	ALL AMERICAN HUSBAND Patty Love, Decca 32098 (Sun-Fine, BM)	7
2	3	FOR THE GOOD TIMES/RAZIN' IN GREENER PASTURES Ray Price, Columbia 4-45178 (Bushman, BM/Combs, BM)	9	47	47	ANGELS DON'T LIE Jim Reartz, RCA Victor 47-9880 (Jackson, BM)	2
3	2	WONDER COULD I LIVE THERE ANYMORE Charley Pride, RCA Victor 47-9853 (Hall-Clement, BM)	11	39	39	SUGAR IN THE FLOWERS Anthony Armstrong Jones, Chart 5083 Sun-Misc, ASCAP	5
4	5	WHEN A MAN LOVES A WOMAN (The Way I Love You) Billy Walker, MGM 14734 (Parlett Hill, BM)	9	40	43	EVERYTHING WILL BE ALRIGHT Claude Grey, Decca 32697 (VanderFeld, BM)	6
5	11	MULE SKINNER BLUES Dolly Parton, RCA Victor 47-9843 (Pear International, BM)	8	57	57	FINGERPRINT Frankie Hart, Capitol 2839 (Blue Book/ Ching-Ring, BM)	8
6	7	YOU WANNABE GIVE ME A LIFT Loretta Lynn, Decca 32093 (Sun-Fine, BM)	9	42	38	ONE NIGHT STAND Susan Raye, Capitol 2833 (Blue Book, BM)	8
7	4	KANSAS CITY SONG Buck Owens, Capitol 2783 (Blue Book, BM)	12	43	45	I WANT YOU FREE Jean Shepard, Capitol 2847 (Gallies, BM)	2
8	9	SAUTE TO A SWITCHLAGE Tom T. Hall, Mercury 73076 (Newkay, BM)	7	44	44	A MAN'S KIND OF WOMAN/ LIVING UNDER PRESSURE Edo Arnold, RCA Victor 47-9848 (Twin Forks/Regard, BM/Four Most, BM)	11
9	10	EVERYTHING A MAN COULD EVER NEED Glen Campbell, Capitol 2843 (Ensign, BM)	6	61	61	GEORGINA SUNSHINE Jarry Sand, RCA Victor 47-9370 (Vecher, BM)	3
10	8	SOMEDAY WE'LL BE TOGETHER Bill Anderson & Jim Reeves Decca 32697 (Jobeta, BM)	10	46	46	PICK ME UP ON YOUR WAY DOWN/ SONAPARTE'S RETREAT Carl Smith, Columbia 4-45177 (Tee, BM/Accord-Ross, BM)	7
11	5	HUMPHREY THE CAMEL Jack Riechers & His Hot City Wayland D13 (Black Bay, BM)	10	39	39	LONG LONG TEXAS ROAD Ray Drusky, Mercury 73756 (Combs, BM)	16
12	18	ONE SONG AWAY Tommy, Epic 5-10630 (House of Cash, BM)	6	48	48	I NEVER ONCE STOPPED LOVING YOU Connie Smith, RCA Victor 47-9832 (Swift, BM)	15
13	13	TELL ME MY LIVING EYES ARE WRONG George Jones & The Jones Boys, Musicor 1408 (Blue Creek, BM)	8	49	51	HARD HARD TRAVELIN' MAN Dick Curless, Capitol 2846 (Accord-Ross, BM)	3
14	17	HEAVEN EVERYDAY Milt Miller, MGM 14848 (Jack & Jill, ASCAP)	5	50	53	BLAME IT ON ROSEY Ray Sanders, United Artists 50409 (Swift, BM)	4
15	12	JESUS TAKE A HOLD Marie Nagel, Capitol 2838 (Blue Book, BM)	11	51	49	TILL I CAN'T TAKE IT ANYMORE Doris West & Don Gibson Decca 32-9867 (Ensign, BM)	6
16	14	THE WHOLE WORLD COMES TO ME/ IF THIS IS LOVE Jack Green, Decca 32699 (Dell & Barnes, BM/Confession, SESAC/ Blue Crest, BM)	6	52	55	THERE MUST BE MORE TO LOVE THAN THIS Jarry Lee Lewis, Mercury 73069 (Decca/Van-Cornelius, BM)	1
17	28	ALL FOR THE LOVE OF THE SUNSHINE Frank Williams Jr. with the Mike Curb Congressional, MGM 14732 (Hedding, BM)	4	53	55	IT'S DAWNED ON ME YOU'RE GONE Doris West, RCA Victor 47-9872 (Tee, BM)	4
18	19	A PERFECT MOUNTAIN Don Gibson, Hickory 1571 (Accord-Ross, BM)	9	54	54	FRESHLIGHTIN' FEVER Red Sovine, Starday 898 (Tartel/Hill/ Sonic, BM)	5
19	16	I NEVER PICKED COTTON Ray Clark, Dot 17349 (Central Songs/Francis, BM)	12	71	71	MY BABE Barry B. Rice, Royal American RA 18 (Lubell, BM)	3
20	22	BILLY Kenny Price, RCA Victor 47-9840 (Window, BM)	6	56	56	THE MAN YOU WANT ME TO BE Walt Piers, Decca 32684 (Wandering Acres, SESAC)	4
21	20	DO IT TO SOMEONE YOU LOVE Donny Wilson, Mercury 730077 (Newkay, BM)	8	57	52	WASHING BREED Mark Snow, RCA Victor 47-9856 (Starnett Hill, BM)	7
22	25	HUNKY TONK MAN Bob Luman, Epic 5-10631 (Cedarwood, BM)	7	58	64	SANTO DOMINGO Buddy Allen, Capitol 2832 (Blue Book, BM)	3
23	23	REMOVING THE SHADOW Hera Williams Jr. & Lois Johnson, MGM 14736 (Williams Jr., BM)	8	59	59	I KNEW YOU'D BE LEAVING Peggy Little, Dot 17353 (Blue Lake/Solli Rail, BM)	3
24	40	WONDERS OF THE WINE David Houston, Epic 5-10643 (Alpine, BM)	3	60	60	HARRY DOES ROUND Bobby Hume, Corson 10002 (Jack, BM)	9
25	15	HE LOVES ME ALL THE WAY Tenny Wynette, Epic 5-10612 (Alpine, BM)	14	61	68	HURRY HOME TO ME Bobby Hume, Dot 17355 (Harris Hill, BM)	6
26	29	DADDY WAS AN OLD TIME PRICERMAN Porter Hopper & Dolly Parton RCA Victor 47-9875 (Dowper, BM)	4	62	62	COME & GET IT MAMA Charlie Louvin, Capitol 2824 (Tuff, BM)	8
27	34	MARTY BIRD Billie Jo Spaul, Capitol 2844 (Chetnut, BM)	5	63	63	WE'LL SING IN THE SUNSHINE Lewanda Linn, Chart 5076 (Lumpacall, BM)	5
28	21	IF I EVER FALL IN LOVE (With a Hunka Tonk Girl) Faron Young, Mercury 73065 (Newkay, BM)	13	64	62	COME & GET IT MAMA Charlie Louvin, Capitol 2824 (Tuff, BM)	8
29	24	OUTY NOT DESIRE Jasmina C. Rizey, Plantation 39 (Simpkins, BM)	9	65	65	LOOK AT MINE Don Williams, Epic 5-10644 (Walbeck, BM)	2
30	27	HELLO MARY LOU Bobby Lewis, United Artists 50668 (Jennery/Champion, BM)	13	66	66	SHUTTERS & BOARDS Slim Whitman, United Artists 50607 (Hepburn, BM)	3
31	41	SNOW BIRD Ann Murray, Capitol 2738 (Beechwood, BM)	5	67	67	LEAVIN' ON A BET PLANE Kendalls, Step 373 (Cherry Lane, ASCAP)	5
32	32	NO LOVE AT ALL/ I FOUND YOU JUST IN TIME Lynn Anderson, Columbia 4-45190 (Gallies, BM)	4	68	73	ALL DAY SUCKER Liz Anderson, RCA Victor 47-9876 (Greenback, BM)	2
33	36	THIS NIGHT (Ain't For Nothing But Drinking) Donna Douglas, Mercury 47071 (Newkay, BM)	4	69	69	WE NEED A LOT MORE JESUS Sheeter Davis, RCA Victor 47-9871 (Dix-Standard, BM)	3
34	31	BABY I TRIED Jim Ed Brown, RCA Victor 47-9858 (Jennery, ASCAP)	7	70	70	FIND OUT WHAT'S HAPPENING Barbara Fairchild, Columbia 4-45173 (Champion, BM)	1
35	26	HELLO DARLIN' Sonny Twitty, Decca 32661 (Twitty Bird, BM)	18	71	71	WATERMELON TIME IN GEORGIA Lafayette Frazier, Columbia 4-45197 (Wilkinson, BM)	1
36	42	HOW I GOT TO MEMPHIS Bobby Bare, Mercury 730079 (Newkay, BM)	3	72	75	YOUR LOVE IS ON THE WAY Kitty Wells, Decca 32700 (Hedding, BM)	2
						SAME OLD STORY, SAME OLD LIE Liz Phillips, Decca 32701 (6-Star, BM)	1
						WAKE ME UP EARLY IN THE MORNING Bobby Lewis, Decca 32718 (Confession, SESAC)	1
						OH HOW I WAITED Don Leary, Republic 1415 (Borgin, BM)	1

THE GREEKS HAD A WORD FOR IT... MEGA

MEGA MEANS MILLION

MEGACYCLES, MEGATONS AND MEGA SELLERS

OUR FIRST RELEASE IS A HAPPENING

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Well-known C&W performer and recording artist blasts off on Mega with an exceptionally air-worthy and sales-potent single.



615-0002 "IT TAKES MINUTES" ALAN RUSH AND THE STONEHOUSE

Bubble gum at its commercial best in the "now" sound of Oklahoma City's top group.

615-0003 "MAMA, CALL ME HOME" BOB DALTON

The "original" recording of a powerful new song performed by the winner of Schaefer Beer's 1970 C&W Talent Search.



AVAILABLE FROM THE FOLLOWING MEGA DISTRIBUTORS

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BOSTON — Music Merchants of New England

BUFFALO — Best & Gold Record Distributors

CHARLOTTE — Bib Distributing Co.

CHICAGO — London Records Midwest Distributing

CINCINNATI — A & I Record Distributing Co.

CLEVELAND — Paks Corporation

DALLAS — B & K Distributing Co.

DENVER — Transcontinental Distributing Corp.

DETROIT — Merit Music Distributors, Inc.

MIAMI — Campus Record Distributing Co.

MINNEAPOLIS — Al Abrams Enterprises

NASHVILLE — Music City Record Distributors

NEWARK — All-State New Jersey, Inc.

EAST HARTFORD — Transcontinental Dist. Corp.

HONOLULU — Microphone Music Co.

HOUSTON — United Record Distributing Co.

LOS ANGELES — California Record Distributors

MEMPHIS — Record Sales Corp.

NEW ORLEANS — All South Distributing Corp.

NEW YORK — Malverne Distributors

PHILADELPHIA — Marnel Record Distributors

PHOENIX — Arc, Inc.

PITTSBURGH — Arc-Jay Kay Distributing Co.

ST. LOUIS — Roberts Record Distributing

SAN FRANCISCO — Eric Mainland Distributing

SEATTLE — Fidelity Northwest, Inc.

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WASHINGTON — Schwartz Bros., Inc.

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Arlene Harden sings

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As a songwriter, there is no greater compliment than to have someone record your songs and to see these songs that are so much a part of you be born.

As a singer, I can appreciate the work involved in such an undertaking. The work behind the scenes has to be experienced to be believed. It was a labor of love which you will readily understand as you listen.

As an admirer of fine artistry, I am delighted to be able to enjoy the sounds and vibrations of this work and, as an entertainer, I am thrilled and proud that Arlene Harden has given us this record to enjoy and remember.

Roy Orbison
Roy Orbison

ON COLUMBIA RECORDS®

PRODUCER GEORGE RICHIE and Capitol's Roy Rogers listen to a playback of "Money Can't Buy You Love," recorded by the long-time movie actor at a Nashville session. It was written by Cedarwood's Betty Craig.

Nashville Scene

A surprise welcome visitor to our town last week was Norm Winters of MCA, who spread some good will during his visit. . . . Alex Zanetta reportedly has written a complete opera and Dottie West has recorded one of the songs from the show in her newest LP for RCA. . . . Harold Morrison has run into a string of bad luck. First, a bus backed over his banjo and dobro in Portland, Me., then the airlines smashed another of his instruments on another trip. Out west, his red hat—long a trademark—was stolen during a Dallas appearance. One item of good news: his daughter, Georgia, has made her first appearance with him, performing a TV show. . . .

Curt Gibson is off on a 15-day Hap Freebles tour of Montana and Wyoming, part of a big package. . . . Ben Peters' new Liberty release is "Downtown USA" which, naturally, he wrote. He also wrote the new Eddy Arnold single, "From Heaven to Heartache," and a forthcoming Epic release by Sue Richards entitled "Hands Off," is as well as the current chart single by Wilma Burgess, "Lonely For You." If this isn't enough, Ben also has one side of Perlin Husky's new single, and the next single by O.C. Smith. . . .

Two more Nashville publishing firms, Syracuse Music and Timirc Music, have been added in recent weeks to the roster of SESAC publishing affiliates. Syracuse is headed by Dick Hearn, president of Royal American Records. Timirc is overseen by Tenn Dempsey, wife of Little Jimmy Dempsey. . . . Danny Harrison writes from Ajax, Ontario, during a Canadian tour, where he is pushing his new LP, "What I Feel in My Heart" on the Dexelia label. . . . Canada's Shirley Field and the Country Casuals tour Michigan.

(Continued on page 69)

SULLIVAN AXES ALL-COUNTRY

NASHVILLE — A proposed all-country music program in September on the "Ed Sullivan Show" has been canceled, according to the show's producers.

The inability to get Johnny Cash on the program is listed as the primary reason for the cancellation. Cash is under contract to ABC and the September CBS show would have come almost on top of his fall start.

Many other artists had been booked tentatively on the show, which was to have been filmed later this month.

Hot Country LP's

★ STAR Performer-LP's registering proportionate upward progress this week.

This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart
1	1	CHARLEY PRIDE'S 10th ALBUM RCA Victor LSP 4307	5
2	2	FIGHTIN' SIDE OF ME Merle Haggard, Capitol ST 451	9
3	3	HELLO DARLIN' Conway Twitty, Decca DL 73209	9
4	5	MY WOMAN, MY WOMAN, MY WIFE Marty Robbins, Columbia CS 9978	13
5	4	TAMMY'S TOUCH Tammy Wynette, Epic BN 26549	14
6	8	THE BEST OF CHARLEY PRIDE RCA Victor LSP 4307	43
7	7	JUST PLAIN CHARLEY Charley Pride, RCA Victor LSP 4290	27
8	6	THE WORLD OF JOHNNY CASH Columbia GP 29	12
9	9	OKIE FROM MUSKOGEE Merle Haggard, Capitol ST 44	31
10	10	BEST OF JERRY LEE LEWIS Smash SSS 67131	17
11	14	MY LOVE/YOU MEET ME HANGIN' ON Sonny James, Capitol ST 478	5
12	13	TAMMY WYNETTE'S GREATEST HITS Epic BN 26549	51
13	24	DN STAGE—FEBRUARY 1970 Elvis Presley, RCA Victor LSP 4307	8
14	11	LOVE IS A SOMETIMES THING Bill Anderson, Decca DL 73206	8
15	17	WE'RE GONNA GET TOGETHER Buck Owens & Sonny Bono, Capitol ST 448	16
16	16	OH HAPPY DAY Glen Campbell, Capitol ST 443	15
17	12	YOU AIN'T HEARD NOTHING YET Denny Davis & The Nashville Brass, RCA Victor LSP 4234	12
18	18	LORETTA LYNN WRITES 'EM AND SINGS 'EM Decca DL 73198	7
19	20	THE KANSAS CITY SONG Buck Owens, Capitol ST 476	4
20	22	HANK WILLIAMS JR.'S GREATEST HITS MCA SE 4066	20
21	15	BABY BABY David Houston, Epic BN 26519	21
22	23	HELLO, I'M JOHNNY CASH Columbia KCS 9943	28
23	39	I NEVER PICKED COTTON Roy Clark, Dot SQ 23500	2
24	19	A TASTE OF COUNTRY Jerry Lee Lewis, Sun SUN 114	17
25	25	YOUR LOVE IS HEAVENLY SUNSHINE Fertin Husky, Capitol ST 453	5
26	29	WORLD OF TAMMY WYNETTE Epic BN 303	11
27	27	BEST OF EDDY ARNOLD VOL. II RCA Victor LSP 4220	14
28	26	BIRDS OF A FEATHER Jack Parnell & Marty Morgan, Weyland WSS 33-001	13
29	21	LONG LONESOME HIGHWAY Michael Parks, MCA SE 4062	11
30	30	THE WAYS TO LOVE A MAN Tammy Wynette, Epic BN 26519	28
31	28	STAY THERE TILL I GET THERE Lynn Anderson, Columbia CS 1003	13
32	32	A REAL LIVE DOLLY Dolly Parton, RCA Victor LSP 4307	3
33	35	JACK GREENE'S GREATEST HITS Decca DL 73208	3
34	34	WORLD OF RAY PRICE Columbia GP 28	7
35	33	SIX WHITE HORSES Tommy Cash, Epic BN 26535	19
36	31	YOU WOULDN'T KNOW LOVE Ray Price, Columbia CS 9718	15
37	36	BOBBY GOLDSBORO'S GREATEST HITS United Artists UAS 5502	5
38	43	NORWOOD Sonny & Cherie, Capitol SW 475	3
39	37	PORTER WAINWRIGHT & DOLLY REBECCA Porter Wainwright & Dolly Parton, RCA Victor LSP 4305	22
40	—	THE POOL SHARK Dave Dudley, Mercury SR 61276	1
41	41	HANK WILLIAMS JR. SINGING SONGS OF JOHNNY CASH MCA SE 4075	3
42	38	TO SEE MY ANGEL CRY WHEN SHE STARTED TO STOP LOVING YOU Conway Twitty, Decca DL 73172	28
43	—	TLL HAVE AMENDS Roy Drusky, Mercury SR 61260	1
44	45	I WITNESS LIFE Tom T. Hall, Mercury SR 61277	7
45	—	BEST OF ROY DRUSKY Mercury SR 61260	1

Billboard SPECIAL SURVEY
For Week Ending 8/22/70

Nashville Scene

• Continued from page 68

and Minnesota from now and the end of September, with arrangements set up by the International Talent Agency of Wayne, Mich.

... "Country Crossroads," the outstanding country music program hosted by LeRoy Van Dyke and Bill Mack, now has been selected for airing on the Armed Forces Radio Service. . . . Jimmy Snyder and Terrell Jones of Wayside Records cut a series of sessions last week produced by Little Richie Johnson.

Bobby Lewis is off on another long tour, having worked 22 days on the road in August, and now busy going again.

... Irvin Enterprises has signed a new ex-marine from Coburn, Va., named Winston Koonles, who currently is appearing at the Tale-of-the-Fox here. Jack and Jana Pearce Irvin head the organization. Jack Irvin is a former Broadway singer-actor, while Jana was a champion figure skater. . . . Clifftone, executive director of Central Songs, has signed Carl Thompson to Woodchiff Productions, a newly formed wing of the company.

Buddy Mize, general professional manager of Central's Nashville office, produced Carl's first session. . . . Doc's Gene Kennedy is back on the job despite a broken leg after a fall from his horse while trying to mount it. . . . Tom Cranford of KINE, Knoxville, Tenn., writes that his station has changed its format from MOR exclusively to country programming exclusively.

... Bobby Ferrius is hospitalized at Thomsville, Ga., following an accident which required considerable surgery. Red Lane spent a day entertaining 44 underprivileged children on Old Hickory Lane. He took the youngsters for a ride, stopping off for a visit with Johnny Cash, who gave each of the youngsters a Cash album. . . . Rex Allen was recently the featured attraction for 10 days at the Calgary Stampede Grandstand Show in Alberta. . . . Ray Winkler, co-writer of Jim Reeves' country standard "Welcome to My World" is now the producer of Country Music Sunrise Records, a subsidiary of John Abdnar's Abnak Records in Dallas.

Earl Miles, president of Canary-Yellow Bird Record Co., has announced the opening of two branch offices, in Hollywood and Nashville. The firm is based in Red-

wood City, Cal. . . . Music Enterprises, Inc., of Houston, Tex., has moved its operations to new headquarters now located at 9323 Irvington Blvd. Huey P. Meaux, president of Music Enterprises, has

purchased an office building that will house Crazy Cajun Music, Low-Noise Music and Pretty Eyes Productions. Teardrop Record operated by Foy Lee will be located in the same building. . . . Billy

Edd Wheeler has been named to appear in "Dark as a Dungeon," one of a series of concerts to be presented by National Educational Television. Also appearing in the concert will be Merle Travis, Tom Paxton and Jean Ritchie. . . .

Chubby Howard has started his third year of playing country records over KAYE, Payallup, Wash., with an hour of the program dedicated to bluegrass music. Recently he did a salute to Bob Wills. Re-

cent in-person guests on his show have been Bobby Lewis and David Frizzell, and Judy Lynn is scheduled next. . . . Nugent Records president Fred Carter Jr., says all future product will be distributed by Pickwick International and its distributors. The first single releases under the new agreement are "L.A. International Airport" by Suzi Arden and "Me and My Old Crow Got a Good Thing Going" by Stringbean.



AM - FM STATIONS

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The Leukemia Research Foundation Needs Your Help

During the course of our difficult year's work, we have several fund-raising events where your phonographs, juke boxes, sound equipment and records will be used as door prizes and giveaways, and give added incentive to our people to work just a little harder, a little longer.

With your help, our job to one day see a cure found for this dread disease is made easier.

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JEFFREY SCOTT GOLAND MEMORIAL CHAPTER



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MR. AND MRS. BILL BODLE, both of whom are teachers in the Chicago school system, are shown with Goldie Smith, wife of Columbia's Carl Smith, at the Smith Ranch. The couple won the trip to Nashville as a result of a Columbia Records' contest on WJLD.

The
charts
tell the story—
Billboard
has THE CHARTS

Coin Machine World

New Audio Games Market Tops Jukebox Show Panels

• Continued from page 1

ment buildings, too, many of which feature a game room and poolside jukebox, according to Fred Collins Jr., a Greenville, S.C., jukebox operator who has recreation center contracts with such chains as W. T. Grant, J. J. Newberry and McCrory

MOA Spring Jukebox Show Being Studied

CHICAGO—The possibility of scheduling the annual Music Operators of America (MOA) jukebox show in the spring will be discussed at the 1971 spring board meeting, according to Fred Granger, executive vice-president here. Such a change in schedule would prevent problems that arise in trying to satisfy members who want the jukebox show to overlap the annual show for vendors.

MOA decided recently to hold its 1971 jukebox show Oct. 15-17, the same weekend that the National Automatic Merchandising Assn. (NAMA) returns to McCormick Place here. The result is that exhibitors will have

(Continued on page 73)

stores in three states, Collins hopes to spark the idea for a Music Operators of America (MOA) seminar: "New Vistas in the Amusement Game Industry."

Other retail chains such as Sears, J. C. Penney and Belks are using jukeboxes to create a mood atmosphere in clothing departments, says Collins, but the big action revolves around games that feature real sounds and can be priced at 25 cents a play. Operators often receive 60 percent of the gross instead of the usual

(Continued on page 71)

4 Stations, 3 One-Stops Key Jukebox Picks at Kan. Firm

By BEVERLY BAUMER

HUTCHINSON, Kan.—Consistent programming is the heart of good service every jukebox operator should strive for but it is even more important for a newcomer in the business, according to Norman Kightlinger. Kightlinger's programmer studies four different radio stations and the firm buys from three different wholesale record firms in an attempt to furnish individualized programming for its locations.

Programmers Hit Long 45s

By GEORGE KNEMEYER

ROCKFORD, Ill.—Another jukebox programmer has joined the list of industry people opposing long singles. Jerry Schultz, programmer for Star Music Co. here, said that long singles just aren't necessary. "Some of the current ones are long and drawn out and could very easily take less time," Schultz said. "I don't think the kids care for long singles either after speaking with some of them. The simplest solution is to cut down the long singles."

(Continued on page 72)

Tex. Jukebox Assn Yr. Old, 300 Strong

By EARL PAIGE

DALLAS—The year-old Texas Vending Association (TVA) is functioning smoothly and its president expects to see the organization of jukebox operators sign up 425 of the state's estimated 600 operators by the end of the year. There are now 300 members. The organization was born during a crisis similar to that in neighboring Louisiana with stories in the mass media charging Mafia control of the jukebox business in Texas.

"We would never have had an investigation in the first place if we had had an organization," says R. V. Williams here, TVA president. But he adds: "How-

ever, as a result of organizing, the Texas operators are for the first time becoming politically-minded and making it their business to know their representatives and senators in Austin."

"I was surprised at the number of operators who didn't know their state representatives and senators."

The Texas group was able to turn a bill "that would have killed the industry" into one that is "livable," according to Williams, a Wurliizer distributor here.

Essentially, the new law licenses jukebox operators and

(Continued on page 72)

New Equipment



United—Six-Player Shuffle Alley

This six-player shuffle alley from United is highlighted by stikette, a feature that allows the player to keep shooting in the same frame as long as he is racking up strikes. The scoring values are the same as in regulation play. Stikette is one of five ways Points Verde can be played. The others are flesh, dual flesh, regulation and roto. The Williams company recommends two for a quarter play. The same is available set at 15-cent play/two for a quarter. Optional single, double or triple coin chutes are available. The machine measures 2 1/2 feet wide and 8 1/2 feet long.

New Equipment



Belly—Two-Player Flipper

When operators realize the high scoring of Zip-A-Doo it's easy to understand why Belly Manufacturing put a 5-digit score counter on this new two-player flipper game. Any ball landing in the sewer can score up to 10,000 points. The out-hold bonus adds up to 1,000 to 10,000 every time one of four advance bonus skill targets is hit. A ball leaving through the left or right out-line (when the corresponding mystery-lighting bonus light is on) scores the highest lighted bonus. Moreover, the highest lighted bonus remains lighted from ball to ball until it's collected or until the game is over so that players have a chance at the out-bonus on every shot. More bonus points can be added when the ball enters the knockout holes where a series of scores (1,000, 2,000, 3,000 or 5,000 depending upon which score is lighted) can be tallied. The scores advance to 5,000 then repeat on a mystery basis. The 4,000 score in the series is replaced by an extra ball light which when lighted gives the player an extra ball at the shooter tip. Still more high scoring results from two top rollovers that give 1,000 each, a new side alley feature good for 1,000 in each of three alleys and two out-lines which when not giving a bonus rack up 1,000 each. The game is adjustable for 3 or 5 ball play, is available with or without mesh feature and comes with any combination of one to three coin chutes.

Every Week
"We collect some locations once a week and others every two weeks but regardless of the

(Continued on page 73)

No Motorcycle Delivery Jam: Wolberg Vows

CHICAGO—Jukebox operators are being assured of steady delivery on Chicago Coin's new Motorcycle game which may equal or break the record sales established by Speedway, a similar machine. Although he declines to reveal the amount of Speedways Chicago Coin manufactured, president and co-founder Samuel Wolberg does acknowledge that the unit set an all-time record for the 38-year-old factory and that its success was all the more fantastic be-

(Continued on page 71)

OPERATORS SET FOR UTAH MEET

SALT LAKE CITY, Utah—The Utah Music Guild is sponsoring a meeting here Thursday (20) to organize a statewide music and game association. The meeting will be held at the Ambassador Club with cocktails beginning at 7 p.m. A.L. (Lou) Plesch, president of the Music Operators of America (MOA), and Fred Granger, executive vice president of MOA, will be the speakers.

Association Digest

ILLINOIS

ST. LOUIS, Mo.—The Illinois Coin Machine Operators Association (ICMOA) will hear one of its directors, Mike Senyk, Madison Amusement Co., Madison, Ill., tell how he was elected mayor of his southern Illinois town. ICMOA meets here at Stuffers Riverfront Inn Sept. 18-19 and will have panels on financing, taxes and other subjects of interest to operators. Fred Grenger, executive vice-president Music Operators of America, Chicago, will also be a speaker, according to ICMOA director Frederick Gain.

NEBRASKA

OMAHA—Coin Operated Industries of Nebraska (COIN) will meet here Sept. 27 at the Howard Johnson Hotel where Music Operators of America (MOA) executive vice-president will be a guest speaker. The Nebraska Attorney General is also expected to talk on crime prevention, according to COIN president Ed Kort.

NEW YORK

CHICAGO—Herbert Luckover of Servo-Trend, Inc., Pelham, N.Y., and Robert Norman of Tilrose Vending Co. in New Hyde Park were elected co-presidents of the New York State Automatic Vending Association at its recent meeting.

(Continued on page 73)

What's Playing?

A weekly programming profile of current and older selections from locations around the country.

Austin, Minn.; Adult Location

Judy Hatell, programmer,
Star Music and
Vending Co.



Current releases:
"Give a Woman Love," Bobbi Martin, United Artists 50671;
"Band of Gold," Freda Payne, Invicta 9075;
"Marie," Ray Anthony, Ramwood 8713.
Oldies:
"My Elusive Dreams," Bobby Vinton;
"It Ain't No Big Thing," Mills Brothers.

Baltimore, Md.; Soul Location

Jerry J. Eanet, programmer,
Evans Sales &
Service Co.



Current releases:
"I've Got a Feeling," The Beatles, Capitol 451110;
"Ain't No Mountain High Enough," Diana Ross, Motown 1169;
"Don't Play That Song," Aretha Franklin, Atlantic 2751.
Oldies:
"More Today Than Yesterday," Charlie Earlend;
"Something," Booker T. & the MC's.

Chicago; Adult Location

John C. Pratt, programmer,
Johannes Amusement Co.



Current releases:
"My Magic," Engelbert Humperdinck, Parrot 4040;
"Close to You," Carpenters, A&M 1181;
"My Woman, My Woman, My Wife," Dean Martin, Reprise 0934.

Chicago; Soul Location

Bernard Halston, programmer,
McGowan Bros. Music Co.



Current releases:
"More Today Than Yesterday," Charlie Earlend, Prestige 732;
"Don't Play That Song," Aretha Franklin, Atlantic 2751.

Indianapolis, Ind.; Soul Location

Larry Geddes, programmer,
Low Jones Music



Current releases:
"It's a Shame," Spinners, V.P. 25057;
"Let Me Be Your Word," O'Jays, Neptune 31;
"Patches," Clarence Carter, Atlantic 2748.
Oldies:
"The Thrill Is Gone," B. B. King;
"The Belts, Originals."

Manhattan, Kan.; Kid Location

Judy Weidner, programmer,
Bird Music



Current releases:
"Hi-De-Ho," Blood, Sweat & Tears, Columbia 4-52204;
"25 or 6 to 4," Chicago, Columbia 4-51941;
"Mama Told Me," Three Dog Night, Dunhill 4239.
Oldies:
"And When I Die," Blood, Sweat & Tears, Reunions Keep Falling on My Head, B. J. Thomas.

Rockford, Ill.; Young Adult Location

Charles Marik, operator,
Jerry Schultz, programmer,
Star Music Co.



Current releases:
"Why Can't I Touch You," Ronnie Dyson, Columbia 4-5110;
"I've Got You," Elvis Presley, RCA Victor 47-0873;
"Silver Bird," Mark Lindsay, Columbia 4-5178;
"Summerline Blues," Who, Decca 2708;
"I Who Have Nothing," Tom Jones, Parrot 40051.

Sterling, Ill.; C&W Location

Glenn Whitmer, programmer,
Blackhawk Music Co.



Current releases:
"Honey, Everybody," Mel Tillis, MCM 14148;
"Don't Keep Me Hangin' On," Sonny James, Capitol 2841;
"The Man You Want Me to Be," Webb Pierce, Decca 32694.

Sterling, Ill.; Kid Location

George Woodridge, operator,
Glenn Whitmer, programmer,
Blackhawk Music Co.



Current releases:
"I Know I'm Losing You," Rare Earth, RCA Victor 14-0367;
"Hard Me Down Town," Guess Who, RCA Victor 14-0367;
"Everybody's Got the Right to Love," Supremes, Motown 1167.

Syracuse, N.Y.; Kid Location

Burt Hallock, programmer,
Columbia Musical Sales



Current releases:
"Close to You," Carpenters, A&M 1181;
"Band of Gold," Freda Payne, Invicta 9075;
"Big Yellow Taxi," Neighborhood, Big Tree 102.
Oldies:
"Release Me," Engelbert Humperdinck;
"Ebb Tide"/"Deep Purple," Earl Grant.

No Motorcycle Delivery Jam: Wolberg Vows

• Continued from page 70

cause production proceeded all during a prolonged and crippling truck strike here.

"We had trucks chasing parts constantly so that each time we were ready to produce another 1,000 Speedways all the materials were ready. We kept production even with incoming orders and this is the way we will handle Motorcycle even though orders for it are running ahead of Speedway.

"We had a marvelous break on Speedway because distributors had trucks at our plant picking them up constantly. One man from Canada was here every other day picking up truckloads. It took him one day to make the trip. We were always loading trucks on Palina St. outside the plant. I don't know how the trucks got around the union problem but they rolled in here from New York and other places all during the strike."

Wolberg laughs when asked if parent Chicago Dynamic Industries, Inc., will "go public." It's a family-owned firm founded by Wolberg and Samuel Gensburg during the depression. "This certainly isn't the time for that kind of talk with the stock market in its present condition," he says.

Turns people into crowds

100 SELECTIONS
33 1/3, 45, LP's

- Integrated Circuits
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ROCK-OLA Model 442

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Coin Machine News

New Market in Audio Games

• Continued from page 70

50 percent. In some cases, the chain store collects the money for the operator.

Whitely Bird (a helicopter game), Speedway (a car driving unit), knowledge testing computer games, missile units such as S.A.M. (a missile interceptor), Sea Raider (a torpedo game), Lunar Lander (a moon vehicle with "ground control" audio) and Bonanza (a rifle game with dynamic explosions) are typical pieces used in department store game areas. Some are priced at two plays for 25 cents but the new motorcycle games will be one for a quarter.

Collins credits knowledge

testing games such as I, Q. Computer and Computer Quiz as opening up the market in national chains. "These were different games. Now with the audio effect games we have a whole new market. We're expanding beyond department stores into apartment buildings with 250 tenants or more. The revenue is less because there is room usually for only four or five games plus a jukebox, but it's all plus business for the operator."

Collins; Harry Witsen of Had-donfield, N. J.; Norman Pink of Minneapolis; and John Snodgrass of Albuquerque, N.M., planned the MOA seminar which will feature top executives from game factories.

ELECTRIC SCOREBOARDS... 2 Models
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TRIO 195	SHOOT THE SHOT 310
WILLIAMS	MIDWAY
LUCKY STRIKE \$140	PREMIER \$215
TEACHERS PET 155	LITTLE LEAGUE 210
FULL HOUSE 220	SPACE GUN 250
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Texas Jukebox Assn One Year Old

• Continued from page 70

controls the relationship between operators and owners of places licensed to sell alcoholic beverages. The operator must have a \$300 annual operating license

and no person can be licensed as both an operator and purveyor of alcoholic beverages. Operators are allowed under the law to make loans of 1½ percent per month but locations cannot receive any more than up to 50 percent of the revenue

from jukeboxes, games and vending.

"The law has accomplished at least two things: 'Locations can no longer afford to operate their own equipment or even legally do so,' Williams points out. 'Secondly, it has made the busi-

ness more competitive because the large operator cannot go out and offer deals that are better than those the small operator can offer.

"The business is now based on service and equipment which is the way it should be," he says. TVA has full time lobbyist and executive director, James Day, and retains attorneys. There is a separate vending op-

erators' organization in the state. Because of the immense size of Texas, meetings are held on three successive nights there, in Houston and San Antonio. A series of such meetings is planned for the first part of December.

Dues are \$150 per year for each piece of equipment. The legislative crisis helped jar operators into action but Williams thinks that the role of the distributors throughout the state was equally crucial.

"The distributors got behind the organization and were able to draw in the operators. Outside of the executive director and attorneys, the other officers serve free."

Distributors serve as vice-presidents and the organization has 32 operator directors. Williams' term will be up in May, 1971 at which time new officers will be elected.

Williams said he was contacted three times by phone by committee members in neighboring Louisiana in regard to a proposed organization in that state.

"Jukebox operators are realizing that the only way to survive today is through a successful organization," he concludes.

Lengthy Singles Are Blasted

• Continued from page 70

don't think the record would be hurt."

Schultz cited the current single by Ronnie Dyson on Columbia Records, "(If You Let Me Make Love to You) Why Can't I Touch You," as a current big player for him in locations, but one that is too long. The single runs 3:26 minutes.

"It used to be that singles were just a little over two minutes long. Now they're three minutes," he said. A survey in Billboard Aug. 1 pointed out that the average length for Top 10 singles in July of 1965 was 2:30. For July 25 of this year, the average was 3:14. For the issue of Aug. 15, the average time of a Top 10 single was 3:19.

"The long singles especially hurt in places frequented by the younger crowd," Schultz continued. "The long singles get as much play as they normally would but the money is not as much. Other records that could normally be played are affected because long singles take up too much time. 'Long singles definitely cut into revenue that could be made during prime jukebox play time,' he concluded.



OLDIES are checked by programmer Beverly Ginn at Knight's Vending, Hutchinson, Kan.

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TITLE

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Sammy Poole In God's Country
Truck Drivin' Cat With Nine Wives
Bull Session At Bulls Gap
Big Girls Don't Cry
The Best Of Lynn Anderson
One More Time
Sugar Cane County
With Love From Lynn
Duet Country
Swingin' And Singin' My Song
The Gordon Terry Way
At Home With Lynn
Country Happening
I've Got Life To Live
That's A Hee Haw
Songs That Made Country Girls Famous
Big Rollin' Man
Moody River
Lovers Lane
Best Of Country Girls
Uptown Country Girl
Tony In Nashville
Pickin' Wild Mountain Berries
Runnin' Bare
Songs My Mother Wrote
You're The Reason

ARTIST

Junior Samples
Sammy Poole
Jim Nesbitt
Junior Samples & Archie Campbell
Lynn Anderson
Lynn Anderson
Hargus Robbins
Maxine Brown
Lynn Anderson
Various Artists
LaWanda Lindsey
Gordon Terry
Lynn Anderson
Kenny Vernon
Connie Eaton
Junior Samples
Lynn Anderson
Johnny Dollar
Lloyd Green
Jerry Lane
Lynn Anderson, etc.
Lynn Anderson
Tony Martin
LaWanda Lindsey & Kenny Vernon
Jim Nesbitt
Lynn Anderson
Bobby Edwards

8 Track

TC8-1002
TC8-1003
TC8-1005
TC8-1007
TC8-1008
TC8-1009
TC8-1011
TC8-1012
TC8-1013
TC8-1014
TC8-1015
TC8-1016
TC8-1017
TC8-1018
TC8-1020
TC8-1021
TC8-1022
TC8-1023
TC8-1024
TC8-1025
TC8-1026
TC8-1028
TC8-1029
TC8-1030
TC8-1031
TC8-1032
TC8-1033

Cassette

TCC-1002
TCC-1003
TCC-1005
TCC-1007
TCC-1008
TCC-1009
TCC-1011
TCC-1012
TCC-1013
TCC-1014
TCC-1015
TCC-1016
TCC-1017
TCC-1018
TCC-1020
TCC-1021
TCC-1022
TCC-1023
TCC-1024
TCC-1025
TCC-1026
TCC-1028
TCC-1029
TCC-1030
TCC-1031
TCC-1032
TCC-1033

TWIN-PAKS (Same price as Regular Tapes)

TITLE

Ride, Ride, Ride/Promises Promises
Mr. Nashville Sound/Cool Steel Man
Proud Mary/Take A Letter Maria

ARTIST

Lynn Anderson
Lloyd Green
A.A. Jones

8 Track

TC8-1001/1004
TC8-1006/1010
TC8-1019/1027

Cassette

TCC-1001/1004
TCC-1006/1010
TCC-1019/1027

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Nashville Sound Hits

Lynn Anderson & Various Artists
Jim Nesbitt, Maxine Brown, etc.

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TC88-3001

TCSC-3000
TCSC-3001



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8-Track Blister-Pack Developed by RCA

By RADCLIFFE JOE

NEW YORK — The RCA Magnetics Products Division has developed a line of blank loaded tapes that includes a consumer-oriented blister-pack 8-track, cartridge and a Quad-8 tape designed for use by custom duplicators.

The Quad-8 tape already in production will be available by the end of this month. It is being produced in lengths of 460 feet at 94 minutes' playing time. The stereo 8 blanks come in playing times of 32 and 64 minutes.

According to Arthur Friog, product manager, the audio department of RCA Magnetics Products Division, the Stereo 8 cartridges which are already on the consumer market are designed to meet the growing demand for blank tapes in the industry.

The Quad-8 blanks are geared at the quadrasound system which RCA feels is destined to become a musical force in the industry.

Two Browsers Key To ATD Campaign

LOS ANGELES—American Tape Duplicators (ATD) is introducing two tape browser merchandisers for its prerecorded line of economy cassette and 8-track cartridges.

The point-of-purchase tape racks, one a counter display, the other a floor unit, will be marketed simultaneously with a 20-title cassette and 8-track release, beginning Sept. 1.

The browser merchandisers, labeled "Cartridge/Cassette" and "Tape Rack," will hold 36 titles in the counter display and 72 selections in the floor unit. Both units are equipped to handle long box (4 x 12) packaging.

Both point-of-purchase racks are designed to be used as permanent displays, not merely temporary cardboard units, said Hal Rothberg, creative services director. The units will be multi-

Validation of Piracy Law In Calif. Due for Appeal

LOS ANGELES—The landmark decision by the U.S. District Court here validating California's "tape piracy" law is likely to be appealed to higher courts.

The next step for the plaintiffs, the Tape Industries Association of America, manufacturers of tape and cartridges from albums manufactured by other firms,

and the tapes are being manufactured at RCA's new and expanded plant in Indianapolis. They are being merchandised and marketed both nationally and internationally by RCA's Electronics Components Division in New Jersey.

To facilitate the European tape market, RCA has also established a magnetic tape plant in Wales. This unit will serve the same function as its sister plant in Indianapolis.

RCA Magnetic Products Division also manufactures video and computer tapes. Its first line of blank Red Seal cassette tapes was introduced two years ago. This is a high quality product particularly designed for the discriminating recorder.

Friog disclosed that his company is looking at the chromium dioxide tape market which appears to be catching the fancy of a growing number of duplicators. At present, however, its production is confined to lubricated and nonlubricated iron oxide tapes.

colored and are aimed at specialty locations.

ATD's new tape release, priced at \$2.99, features the Vocal Majority, an easy listening group, and the Clark Boland Big Band.

Rothberg also is redesigning ATD's long box to give it a more contemporary flair. In the process he will revamp the labels, in conjunction with Hideo Sei, art director.

In another matter, ATD has named two manufacturers' representatives. Appointed were Dougherty Enterprises in Hawaii and Chalmers Inc., which will cover North Carolina, South Carolina and eastern Tennessee.

Stan Harris, director of national consumer sales, is visiting the company's network of representatives to outline ATD's new tape line and sales policies.

could be to the Court of Appeals.

If necessary, the plaintiffs can carry the case to the U.S. Supreme Court. If the Supreme Court refuses to hear the case, the ruling of the lower court would stand.

A three-judge District Court ruled that the state's "tape piracy" law is a tolerable and permissible state regulation directed against theft and appropriation of a salable product.

The court also said "The state law does not unconstitutionally intrude on the Federal policies enunciated in the Copyright clause and in Federal Copyright legislation."

Tape Industries Association of America contended that the state's "tape piracy" law was in violation with the U.S. copyright clause and with the federal statute.

Sacrificing Independence In Licensing Assessed

By BRUCE WEBER

LOS ANGELES—Is it wise for record manufacturers in the long run to give up its tape independence for short-term financial gains?

Many believe that it was money—lots of it—that lured Atlantic and Warner Bros. back into duplicating/marketing arms of America.

That, some contend, is why the two major record manufacturers gave up its tape independence.

Front money and long-term guarantees obviously lured some labels into abandoning their own plans in tape. A bottoming in sales of prerecorded cassettes and a soft economy also frightened some into renegotiating their licensing contracts.

There are reasons, to be sure, why it's practical to relinquish tape responsibilities, if:

—Record manufacturers are burdened with tape returns.

—Record manufacturers have difficulty collecting from distributors.

—Record manufacturers haven't the manpower, financial resources and credit leverage to sell service and collect from more than 200 wholesalers.

—Record manufacturers are beset with declining profits.

It's also true that duplicator/marketers can provide hefty merchandising, marketing and promotional dollars—and new distribution avenues—to record companies.

"They're able to provide enormous assistance to our own sales and promotional force and gain vast exposure for our product," admits Art Friedman, marketing vice-president of Warner Bros.

Amper's strength in such non-record areas as photo, auto, high fidelity and specialty locations is credited by Warner Bros. officials, and others, as a prime reason why record manufacturers are returning to duplicators/marketers.

They say that record distributors have not aggressively tried to get into specialty areas. Or record company salesmen have failed to dent specialty markets.

Why? If tape accounts for between 25 and 32 percent of most record companies dollar sales volume, why haven't record companies "crashed" the photo, auto, electronic, jewelry stores?

Who can sell Warner Bros. tape better than Warner Bros. salesmen? Who can peddle Atlantic's line of records and tapes better than Atlantic?

Why haven't record manufacturers, distributors and jobbers taken time to explore, establish and gain ground in non-music locations?

Clive J. Davis, president of Columbia Records, doesn't favor outside tape licensing arrangements. "We'll let other companies turn over their tape distribution to the likes of Amper, as some have recently done and some will probably do shortly. This is not the route for our company to go," he said.

Other companies are trading important marketing control of creative product for immediate realization of cash. That, to me, is a short-range decision.

"As tape becomes a continu-

ing larger percentage of overall recorded volume, it requires the same individual selling attention as does records—and it should get it."

A financial publication recently attributed Capitol's growth, or part of it, to the "growing demand for tape."

Stanley M. Gortikov, president of Capitol Industries, said, then: "This (tape) area of our business is especially exciting now because it is new, and it has captured the imagination of investors and the enthusiasm of music buyers."

One music industry executive put it this way: Can Amper, or GRT, properly service, market, promote and merchandise your music?

Can Amper, which has licensing agreements with more than

60 record companies, many of them major firms, give each label individual attention? Can GRT?

Are record manufacturers giving up long-term profits for short-term financial gains?

AMPEX GETS TONSIL RIGHTS

LOS ANGELES — Amper has acquired the tape duplicating rights in the U.S. and Canada of New York-based Tonsil Records.

Initial product will be by the Gas Mask. Amper will duplicate Tonsil releases in three configurations: 8-track, cassette and reel.



THE INTERNATIONAL TAPE ASSOCIATION Industry Wide Tape Luncheon

Wednesday, August 26th, 1970, at the Plaza Hotel
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"Special Assistant to the President on Consumer Affairs"

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North American Phillips Corp.

M. WARREN TROOB,
Secy. Council
International Tape Assoc., Inc.

Cocktail Reception, Noon to 12:30
Luncheon & Speakers, 12:30-2:30

This is an industry-wide luncheon, open to non-members as well as members of ITA. Reservations from firms engaged in the audio or video tape field can be obtained by phoning or writing:

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Tape-Store Deluxa Storage Cabinets
977C—Holds 30 Cartridges
987C—Holds 36 Cassettes
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Tape CARTRIDGE

Press Sees Bright Future For Prerecorded Tape Field

By RADCLIFFE JOE

NEW YORK — Despite the continuing agony of a national economic slowdown and its chaotic effects on the music industry in general, and the pre-recorded magnetic tape field in particular, there is a growing number of industry experts predicting a silver lining behind the dark clouds.

Latest to join the expanding line of industry optimists is Larry Press of Cassette Cartridge Corp. Press, whose multi-million-dollar tape manufacturing and duplicating plant in Nova Scotia, Canada, is still scheduled for a fall opening despite the tight money situation, speaks of a bright future for tape in general and cassettes in particular.

Shrugging off the economic doom which has forced a number of tape companies to drastically cut back their operations, and caused several others to cease operations entirely, Press said that even though the pressures are great, the situation has been aggravated by an industry-wide panic which is causing most companies to run scared.

Commenting on the cassette industry which seems to have taken the greatest beating in the current economic backlash, Press said the main problem lies in the hardware distribution where sales have slowed to a virtual standstill.

"The soft economy is restricting the consumer," he said. "They are not buying any tapes, and because being the industry's underdog is feeling the pinch more than its sister configuration, the 8-track unit."

However, the chief executive of Cassette Cartridge and its affiliate Cassette Music, predicts that the fall season will bring a definite upward trend. He is also confident that although the 8-track cartridge is still outselling the cassette by 8 to 1, the winds of economic change will help the cassette to close the gap.

Press reasons that while 8-track tape has a number of built-in disadvantages which would either be too difficult or too uneconomical to correct, the cassette has almost limitless potential.

Said Press, "A lot of new technology geared to improving the overall quality of the cassette has been developed. This includes the new chromium dioxide tapes, the Dolby noise reduction system, and the automatic reversing which should go into commercial production in the very near future."

"With all these innovations on the production line, we think the cassette will be able to woo a lot more enthusiastic buyers," he said.

Press discounted the fear that chromium dioxide tapes would jack up the already high price of the prerecorded cassette, and pointed out that the BASF Corp. is offering its chromium dioxide tapes to duplicators at a minimum 2 cents extra per 1,000 feet of tape over current prices of its iron oxide counterpart.

He also said that the gradual

trend toward automation in all phases of tape production will eventually result in significant price reductions in prerecorded cassettes.

Press, who is gearing the bulk of his manufacturing and duplicating efforts to cassettes, said he is confident that this prediction is, today, where the stereo

disk was when it was first developed.

"I have no doubt," he said, "that the cassette will be the configuration of the future. As the industry comes of age, and the ability to duplicate increases in sophistication, the consumer will see the difference and they will decide."

BEST SELLING Tape Cartridges

8-TRACK

(Licenses listed for labels which do not distribute own tapes)				
Week	Last	TITLE, Artist, Label & Number	Weeks on	Chart
1	1	WOODSTOCK Soundtrack, Capitol 3-500 & Ampex T85 NN	10	
2	5	BLOOD, SWEAT & TEARS 3 Columbia 3200	5	
3	3	COSMO'S FACTORY Creedence Clearwater Revival, Fantasy 84-02 (Ampex)	4	
4	4	LET IT BE Beatles, Apple BXT 8 8001	11	
5	2	DEJA VU Creedy, Billy, Nash & Young, Atlantic TP 7200 & Ampex 87200	21	
6	6	CHICAGO Columbia 18 90 0658	26	
7	7	CLOSER TO HOME Grand Funk Railroad, Capitol BXT 471	7	
8	8	ABC Jackson 5, Motown M-1709	6	
9	9	MCCARTNEY Paul McCartney, Apple BXT 3363	9	
10	10	LIVE AT LEEDS Who, Decca 4-175	14	
11	13	GREATEST HITS Fifth Dimension, Soul City 9030	11	
12	12	SELF-PORTRAIT Bob Dylan, Columbia C2A 30050	6	
13	16	GET READY Rare Earth, Rare Earth 507	10	
14	14	TOMMY Who, Decca 4-2500	4	
15	15	IT AIN'T EASY Three Dog Night, Dunhill 8023 50078 & Ampex 55078	11	
16	11	ISAC HAYES MOVEMENT Enterprise EN 8109	10	
17	19	TEN YEARS TOGETHER Paul McCartney, Motown 75978 BWM 2552	7	
18	18	JOHN BARILEYCOOPER MUST DIE Traffic, United Artists UA216	2	
19	17	HENDRIX BAND OF GYPSYS Jim Hendrix, Rudy Miles & Billy Cox, Capitol BXT 472	11	
20	—	ERIC BURDON DECLARES WAR MGM 86-603 (Ampex)	1	

CASSETTE

(Licenses listed for labels which do not distribute own tapes)				
Week	Last	TITLE, Artist, Label & Number	Weeks on	Chart
1	1	WOODSTOCK Soundtrack, Capitol 3-500 & Ampex T85 NN	10	
2	2	LET IT BE Beatles, Apple AXT 1 C 2001	11	
3	3	DEJA VU Creedy, Billy, Nash & Young, Atlantic 57200 (Ampex)	18	
4	5	BLOOD, SWEAT & TEARS 3 Columbia CT 3200	5	
5	6	COSMO'S FACTORY Creedence Clearwater Revival, Fantasy 84-02 (Ampex)	4	
6	8	ABC Jackson 5, Motown 75978 BWM 2552	6	
7	4	CHICAGO Columbia 18 90 0658	22	
8	7	LIVE AT LEEDS Who, Decca 7-29175	7	
9	9	CLOSER TO HOME Grand Funk Railroad, Capitol BXT 471	7	
10	13	MCCARTNEY Paul McCartney, Apple AXT 3363	13	
11	11	TOMMY Who, Decca 7-29200	10	
12	12	GREATEST HITS Fifth Dimension, Soul City 1030	10	
13	14	GET READY Rare Earth, Rare Earth 507	9	
14	15	IT AIN'T EASY Three Dog Night, Dunhill 8023 50078 & Ampex 55078	10	
15	10	SELF-PORTRAIT Bob Dylan, Columbia C2A 30050	6	

BILBOARD SPECIAL SURVEY For Week Ending 8/23/70

Consumer Education Program Held Cure for Canadian Market

LOS ANGELES — There's nothing wrong with the tape market in Canada that a good consumer education program couldn't cure.

At least Joe Pariselli, marketing manager of Ampex Music in Canada thinks so.

Here for Ampex's national sales meetings Aug. 6-7, Pariselli labeled Canada an excellent tape market, "with the boom just around the corner."

There are several reasons why the Canadian market is not advancing as rapidly as initially anticipated, believes Pariselli.

One reason is the tape confusion at the consumer level.

"Remember the configuration conflict between 8-track, cassette and 4-track in the U.S. a year or so ago?" questioned Pariselli. "Well, the consumer is now going through that same problem in Canada."

Although tape sales account for about 20 percent of the total music business in Canada, he feels the lack of player equipment has been a sales drawback.

"The consumer is just now becoming aware of the differences between configurations," he said. "We're constantly teaching both dealers and consumers the equipment differences and the advantages of tape and play-

er. While sales of both software and hardware continue to stay ahead of last year, the economic slowdown in the U.S. has definitely affected Canada. "We had our own soft economy period before yours (in the U.S.) started," Pariselli said, "and we're still caught up in it."

A third factor in the tape slowdown in Canada is the failure of cassettes to generate excitement.

"Eight-track is so entrenched," explained Pariselli, "that it will take a complete consumer-dealer education program to reverse the trend."

"First of all, prerecorded cassettes are too high. At \$7.95 (8-track also carries a \$7.95 price tag) cassettes are in direct competition with records. And since cassette equipment is primarily a home entertainment source," he said, "the public would prefer spending \$7.95 on a disk."

The auto market is strictly an 8-track area in Canada, with the after-market for cassettes still meaningless, according to Pariselli. "The trend might be reversed if and when auto manufacturers begin installing cassette equipment in cars."

By Pariselli's estimate, 8-track cassette about 3½ to 1. Reel-to-reel has a limited market which could be improved, while 4-track is non-existent.

(Ampex plans a fall promotion on 5-inch reels in Canada

via a Gold Box series, beginning this month.)

Blank tape continues to boom in Canada, with it outselling prerecorded about 15 to 1, Pariselli

believes prerecorded tape sales can be improved if record manufacturers release product simultaneously with records.

(Continued on page 78)

MCA Unveils Budget Line

NEW YORK—MCA Records will introduce a new budget 8-track CARtridge line—Vocalion Tapes. The suggested list price will be \$3.98. First release, scheduled for September, will draw product from Decca, Kapp, and Uni catalogs, including such artists as Jack Jones, Loretta

Lynn, Patsy Cline, Peggy Lee, Buddy Holly, Eydie Gorme, Webb Pierce, and the Ames Brothers.

A unique feature of the budget line will be color cartridges, said Joel Schneider, manager of pre-recorded tape product. A

(Continued on page 78)

HOW TO: USE THIS MAN TO SELL MORE STEREO TAPE PLAYERS. FREE.

Don't laugh. This is Bob "The Bear" Hite, lead singer for Canned Heat. A group that sells their sounds in the millions.

And now they're going to help you sell more Lear Jet Stereo 8 players than you've ever sold before. Through our fantastic new free tape cartridge promotion.

What we've done is put your customers' favorite stars . . . Bobby Goldsboro, Jackie DeShannon, Ferranti & Teicher, Canned Heat and more—into five of our great new Mini-8 cartridges. Five different albums to offer your customers free with every purchase of a Lear Jet Stereo 8 Player.

It adds up to the greatest promotion ever offered in our industry. Complete with sales promotion material to move customers out of your competitor's store and into yours. And all packaged and ready for your big September sales push.

Check your Lear Jet Stereo 8 distributor now for all the details.

Believe us, the more you know, the more you'll want in.

With Lear Jet Stereo 8, you've always had the industry's best sound to sell.

Now you can offer your customers the best sounds, too. Free.



LEAR JET STEREO 8

Tape Happenings

Tulox Plastics of Norwalk, Conn., is introducing a cassette box . . . Sanyo Electric Co., Tokyo, is offering a cassette player which weighs just over one pound . . . Panasonic has named Dale Marketing, Long Island City, as its outstanding distributor of the year . . . Metropolitan Component Sales, New York, has been appointed sales representatives for Vivitar, covering southern New York and northern New Jersey.

Ampex Tape Sales Staff Assists Disks

LOS ANGELES — Ampex tape sales personnel will assist Ampex Records in getting the label's product message across to distributors.

Although their initial commitment will be to Ampex's tape licenses, tape salesmen will carry record product sheets, flyers, promotional data, inventory checklists, radio reports and merchandising aids for Ampex's record company.

Jim Frey, Ampex Records merchandising and marketing director, and Jules Cohen, assistant marketing manager of Ampex Stereo Tapes, outlined the sales program at the company's national meeting here Aug. 6-7.

To acquaint AST's sales personnel with Ampex Records, Frey introduced new record product sheets from Warner Bros.-Reprise, Lizard Productions, Ampex Records and Mediarts Records.

"We don't want our tape sales force to be a record salesman," said Cohen, "but we want to establish a closer relationship between the two divisions. Our joint commitment and product

thrust will remain in tape, but we want our salesmen to carry the message for Ampex Records, too."

Ampex's 15 tape salesmen will "talk it up" at distributors, offer promotional and merchandising assistance, take record inventory and become an "indirect" aim for Ampex Records.

"They will not work on the radio promotional or retail level, nor will they assist in breaking or building a record," said Frey. "We don't want to turn them into order-takers."

In short, tape salesmen will be knocking on distributors' doors to "talk up the Ampex name," Frey said. Planned for the fall are joint promotions between AST and Ampex Records, including merchandising assistance on "Purlic."

Ampex Records, which has released or distributed nine albums, will release five new packages in September, including LPs from Mediarts, Lizard and Beville. Ampex tape salesmen will assist with this product.

The label's five salesmen will concentrate on "breaking" product, radio promotions, rack jobber liaison and promotions.

Friedman: Complete WB Aid for Ampex

LOS ANGELES — Warner Bros.-Reprise Records made one thing very clear to Ampex tape leaders at the latter's national sales meetings: "Whatever you want or need to sell our tape product is yours."

The pledge was made by Joel Friedman, marketing vice president, helping us to explain his role in the new Ampex-Warner Bros. duplicating-marketing arrangement.

Ampex will duplicate and distribute Warner Bros.-Reprise product in 8-track and cassette configurations. Reel-to-reel duplication is handled by Greenleaf, a division of Bell & Howell, and 4-track is contractually assigned to Muntz.

Meeting with Ampex's sales staff Thursday (6) and Friday (7) here at the Continental Hyatt House, Friedman, Joe Smith, executive vice president, Dick Cornyn, creative services director, and Dick Sherman, national sales manager, introduced

WB-Reprise's 18-title August release.

Friedman outlined the tape relationship between WB and Ampex, terming the contract a "distribution agreement, and not a licensing agreement."

"We're out to promote and sell product," he said "and Ampex is helping us to do that. We're going to treat you as Warner Bros. distributors and provide you with all the tools needed to market our product."

Friedman told Ampex sales personnel that "you provide us with new marketing avenues for product exploitation in non-music areas, thus giving WB-Reprise titles broad penetration and exposure in specialty locations."

The label's "working catalog" numbers around 300 titles, he said. Warner's keeps abreast of its catalog with deletions of non-selling merchandise and additions to its monthly release schedule.

All product released by Warner Bros.-Reprise will be issued on tape. Ampex, Friedman said, and on a simultaneous release program.

"A simultaneous schedule is important to achieve maximum exposure from advertising, merchandising and promotion of both album and tape product," he said.

Warner also will insist that all product released by the label will have a tape counterpart (in 8-track and cassette). "There would be an LP out that would have a tape also on the racks," said Friedman.

Friedman sees a lag of only about three days between an album release and the issuance of its tape counterpart. "In many cases," he said, "we will aim for an actual simultaneous release."

Many sales are lost because of poor planning and lack of coordination between manufacturer and duplicator/marketer, Friedman believes.



JOEL FRIEDMAN, Warner Bros.-Reprise marketing vice president, tells Ampex sales personnel about the label's new record release. Listening are, clockwise, Jeffrey Schillen, Lance Goldberg, Charles Stewart, Carl Silverstein and Barry Friedman.

Cohen Going Into Market With 'All Tools' for Ampex Tapes

LOS ANGELES — The typical promotion, marketing and tape salesman is an idealist, affame with desire to get his product on the market "firstest."

And then there's Jules Cohen, national marketing manager of Ampex Stereo Tapes.

Jules Cohen is idealistic enough, and he's still affame with creative desire, but he wants his product on the market "firstest with the mostest."

Instead of merely "throwing" tapes on the market, Cohen is armed with promotions, merchandising aids and marketing techniques for the more than 60 individual record companies which have licensing agreements with Ampex.

To short, being first on the market is important, but being first with the proper merchandising tools is more important.

Cohen made it clear at Ampex's national sales meetings here Aug. 6-7 that he is determined to enhance and establish closer working relationships with record manufacturers.

To do this, according to Cohen, Ampex is adding another six tape salesmen to its staff of 15. It will initiate simultaneous tape promotions with record product. It will open offices in Los Angeles for tape sales personnel, a product manager and promotion people.

"We're anxious to establish a rapport with record manufacturers to better merchandise their product," Cohen said. "We want our tape salesmen to 'feel' record product, not merely sell tape titles."

To keep Ampex's tape salesmen "merchandising aware," Cohen invited several record companies to introduce new product to his sales staff.

It was an education. Warner Bros.-Reprise, Lizard, Mediarts and Ampex's own record label all talked and played music to give tape salesmen a "feel" of what's happening musically.

What's happening is closer relationships between tape and record companies, simultaneous tape-record releases, improved merchandising concepts and better promotions.

Cohen feels that Ampex should become part of the record "family." There will be simultaneous release of all product, even with many unknown acts on cassette and 8-track cartridges.

"If record manufacturers have

faith in an act by re-releasing an album," Cohen said, "then we will release a tape counterpart."

Discussion many subjects at the national sales convention, Cohen said:

—Pre-recorded cassettes sales have slumped, but as more equipment reaches the marketplace, sales should increase during the full season. Equipment availability, coupled with Detroit's acceptance of cassette hardware, will bolster sales.

—There's no configuration battle. There is room for both, 8-track and cassette, to coexist in all markets: home and auto.

—Eventually there will be a lower price on pre-recorded cassettes. In fact, both 8-track and cassette prices will come down. The idea is a comparable disk-tape price tag. There will be a decrease in tape prices, but it won't happen before late 1972 or early '73.

—We just haven't found the correct marketing tool to exploit 4-track cassettes. When we come up with the proper mer-

chandising display we feel it will sell. The price is right (\$1.98).

—A strong budget line (of tape) supported with proper merchandising is an excellent sales idea. I believe in budget lines. Ampex's "Big Deal" promotion, an 8-track "two for the price of one" offer at \$6.98 in a 4x12 long box, has been a giant success. We sold more than 200,000 units. We will re-introduce the "Big Deal" promotion Oct. 1 with cassette titles at \$6.98 to a long box. More titles also will be offered in 8-track under the "Big Deal" banner.

—The classical cassette market continues to improve, with sales higher than expected. A \$6.98 price tag is a must for classical product.

—The conclusion of Ampex's sales meetings, an executive from Warner Bros. Records said: "Ampex knows how to sell tape. They do it better than anyone."

The Ampex marketing program makes sense, Don Hall, Ampex vice president, and Jules Cohen put it together.

Heilicher vs Mfrs. on Tape Distribution

MINNEAPOLIS — A lot of record distributors are rebelling because manufacturers have been taking exclusive distribution rights on tape away and parceling it out among several different channels. Ira Heilicher, record buyer for Heilicher Bros., said that manufacturers are taking away exclusive rights to tape distribution, yet not picking up the fair share of promotion costs for the product.

"Our men are promoting the product, but we no longer are receiving the share of business from the tape that we did before," He pointed out that Heilicher previously distributed all Warner Bros. and Atlantic product. But now, they've signed tape rights to Ampex, which has three different distributors in Minneapolis including Heilicher's. "I'm losing a lot of business, for example, from the Livingston Taylor product and my men worked like hell to get it exposed on radio. We're an Ampex distributor, so we'll share in some of the benefits of the tape sales which were created by our promotion work, but we're ab-

sorbing all of the promotion costs." He said it wasn't fair that distributors have to pay for all of the promotion costs, while sharing only in perhaps a third of the profits.

Unveils Budget Line

• Continued from page 77

vast promotion effort will be devoted to launching the line, including the offering to dealers of 3,000 specially designed counter cases holding 60 cartridges pre-packed at the factory. Package was designed by Bill Levy, director of MCA Records' creative services.

Canadian Market

• Continued from page 77

"They wait until it becomes a hit on disk before releasing the tapes," he said.

In short, though, Pariselli believes the Canadian market is about to break open. "The making of an excellent market is there. It's just taking a little longer."

- Leading Tape Wholesaler
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- Lowest Cost
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Say You Saw It in Billboard

Top European Jazz Artists Cited for Osaka Concerts

HAMBURG—Eight top European jazz artists left for Japan at the beginning of August for concert appearances at Japan's World Expo Festival in Osaka on Aug. 18 and 19.

The eight, all winners of the annual "Down Beat" Critics' Poll, are Norwegian singer Karin Krog, British baritone and soprano saxophonist John Surman, German trombonist Albert Mangelsdorff, French violinist Jean-Luc Ponty, Belgian arranger-composer-pianist-bandleader Francis Boand, Martinique-born organ player Eddy Louiss, now resident in France, Danish bassist Niels-Henning Orsted, and Swiss drummer Daniel Humair.

Early in 1969 the Theatre Committee of the World Expo asked German jazz critic and authority Joachim E. Berendt to select an ideal representation of European jazz for appearance at the Festival. Berendt selected the above eight musicians, from seven different countries.

Following their Osaka performances—the octet made four concert appearances at Osaka—the

European pop-winners did further concert, club, radio and TV spots in Tokyo and other Japanese cities.

The Osaka concerts by the European jazz musicians came about as the result of a joint collaboration between World Expo's Theatre Committee and the Luftwaffe airline. The Europeans' concerts have been an international contribution to the cultural program of the Osaka Festival.

The album featuring the European pop-winners was recorded by MPS-Saba on the occasion of the Berlin Jazz Festival in 1969 and released under the title "Open Space."

Tangerine Sets Philips Distrib In British Deal

LONDON—Ray Charles' Tangerine label will be marketed in Britain by Philips as a result of negotiations concluded in London last week by Charles, his manager Joe Adams, Philips marketing manager Olaf Wyper and managing director First Marks.

The exclusive contract is for *(Continued on page 82)*

Comm'l Radio Mulls Expansion vs BBC

LONDON—The government's decision to give the go-ahead to the BBC's 20 new local stations has made some commercial radio operators think again. Should they gamble and try to run their stations in opposition to the BBC or should they go for less popular stations at present not served by local radio?

Confirmation of new local stations—many of which have been privately thought the government would halt the expansion of BBC local radio—means that all is now "go" for London, Liverpool and Birmingham.

But the Minister of Posts and Telecommunications, Chris Chatseas, had little choice. Staff and offices had already been set for Radio London, and plans were well underway for the other stations.

Commercial radio backers are now hoping for medium wave allocations for broadcasts. The BBC stations are restricted to VHF broadcasting, which carries big disadvantages. VHF cannot, for instance, offer road information as, generally, car radios are not equipped with FM/AM receivers. Commercial stations on medium wave would offer a distinct advantage over the BBC plan.

The first commercial radio stations could be in operation by January 1972.

Ebstein, Last Tour Germany

MUNICH—Katja Ebstein (Liberty) and James Last (Polydor) will be making an extensive tour of 30 West German towns, from Oct. 12 to Nov. 11.

Tour manager is Hamburg promoter Hans Werner Funke. Miss Ebstein represented Germany in this year's Eurovision Song contest (winning 3rd place with the Christian Bruhn song, "Wunder gibt es immer wieder."



AL GALICCO, president of Al Gallico Music Corp., left, watches as Len Wood, central group director of EMI signs a new seven year contract for the EMI/Gallico partnership. Also watching is Jimmy Phillips, managing director of Keith Prowse Music group.

Finnish Fest Draws 50,000

HELSINKI—The Third Kaustinen Folk Festival, held at Finnish Midlands on July 23-26, attracted more than 50,000 people to watch an international roster of some 1,500 folk musicians and dancers. This festival, with its budget of \$50,000, also held an international seminar for Scandinavian folk artists when it was learned that very little is being done to ensure that the folk-music tradition survives. However, Norway and Finland are in the process of trying to start their own Folk Music Institutes.

Philips Ends Distrib Ties With Island

LONDON—Following termination of its pressing and distribution deal with Liberty, Philips has ended a similar association with the independent Island label.

If current negotiations are finalized, Island will follow in the footsteps of Liberty and transfer to EMI on a short-term deal of not more than two years.

David Betteridge, Island sales director told Billboard, "We have been given the opportunity to withdraw from Philips and we have accepted. We felt there were a lot of problems which didn't seem to be working out and they felt after three years they weren't making enough money."

The proposed deal with EMI relates to Island releases and certain material on its affiliated Trojan label which are considered as having widespread appeal. The West Indian releases will continue to be handled through Island's own sales force supplemented by the independent distributors, Ligsons, Keith Prowse and Taylor.

Co-Op Venture Draps Pubs

HAMBURG—A co-operative publishing venture, involving Bertelsmann, West Germany; Hoeft, France; Rencontre, Switzerland; Mondadori, Italy; Bonner Foreragen, Sweden, and Verreigde Nederlandse Uitgeverijbedrijf, Holland, was signed recently in Paris.

Besides the mutual exchange of technical copyright TV knowledge, the new contract will include joint production of video cassette programs. The organization will be based in Zurich.

Publisher Giorgio Mondadori, from Italy, was elected to serve for one year as the publishing consortium's first president.

ELECTROLA
welcomes

to Germany

Gordon Mills to Supervise Jones, Humpardinck Dates

LONDON—Manager Gordon Mills will take over production supervision of the recordings of Tom Jones and Engelbert Humperdinck, following the break of producer Peter Sullivan with the two Decca artists.

As disclosed last week, Sullivan has terminated his association following the breakdown of takeover talks which had been in progress between Management Agency and Music and the AIR London record production consortium. He said that a "political situation" has

arisen and although he had been offered a new deal by MAM, the terms had not been acceptable.

A statement released Aug. 10 said: "MAM and AIR London wish it to be known that they have amicably ended negotiations which might have resulted in a takeover of AIR by MAM. Preliminary talks were conducted in a friendly and amicable atmosphere but the results were inconclusive."

"The two companies also wish it to be known that the decision of AIR London producer Peter Sullivan to cease working with MAM clients Tom Jones and Engelbert Humperdinck was also made amicably."

"Previous statements made by both companies as a result of a misunderstanding are now withdrawn."

Concord Sets EMI for France, DGG for Germany

LONDON—Concord Records, the label affiliated with the Campbell Connelly publishing concern, will be distributed in France by EMI and in Germany by Deutsche Grammophon.

Deals were set by label coordinator John Read, who is presently negotiating arrangements for product release in Poland and other world territories.

An single by singer Stavelay Makepeace titled "Edna" will be released in France on Aug. 14 and probably in Germany two weeks later. DGG will issue an album by Concord act String Driven Thing in Germany on Aug. 21. Some of Read's discussions are for one-off distribution deals, but others are for long-term releasing arrangements.

Grammis Fete Goes Intimate

STOCKHOLM—There will be no gala following the presentation of this year's Grammis Awards. The year's prizes will be presented in more intimate surroundings.

In 1969, the prizes were presented at Stockholm's Berns Restaurant.

The news this year is that there will be no awards to composers or lyric writers. Says Grammis PR-manager Lennart von Arnold: "They get their awards through SKAP."

There are to be five standard Grammis classes this year: male singer, female singer, best new-comer, serious music artist and jazz artist.

The jury, comprising mainly journalists, will also be able to award up to 15 other prizes to producers and people in other recording fields.

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ADVERTISING IN
BUSINESSPAPERS
MEANS BUSINESS

Brower Promotes Strawberry Field Pop Fest Into Winner

By RITCHIE YORKE

MOSPORT PARK—John Brower, the promoter of the ill-fated Toronto Peace Festival, finally came out on top this weekend.

By a shrewd piece of legal maneuvering, Brower and his fellow promoters were able to hold the Strawberry Fields pop festival at Mosport Park Aug. 7-9 despite an attempt by the Attorney General's

department to obtain an injunction forbidding it.

Varying crowd estimates put the total audience at between 75,000 and 100,000, many of them from the U.S.

The Strawberry Fields festival had originally been planned for a site near Moncton, N.B., but local politicians panicked at last moment and refused various permits. But Brower's East Coast advertising had already started, and rather than lose the promotion budget and advances to groups, the organizers switched the site to Mosport Park.

Mosport had been the original site for the Toronto Peace Festival, until a local by-law had prevented it. But Brower circumvented the by-law with an announcement at last minute that a series of motor bike races would

take place at Mosport, along with a small amount of contemporary entertainment.

Much of the Toronto media joined the Attorney General in trying to put a spoke in the festival's wheel, but at a court hearing on Aug. 6—only hours before the Strawberry Cup trophy races were about to start—a Supreme Court judge refused to give the Government an injunction against the festival.

Stating that many peoples' plans would be messed up, and that organizers would lose a lot of money, the judge said that the Govern-

(Continued on page 82)

A & M's Mullan On Promo Tour

TORONTO—A & M's newly appointed promotion director, Liam Mullan, is planning another Coast-to-Coast promo tour on behalf of the company's growing amount of hit product.

This will be Mullan's second trip across the country in only three months.

Mullan said that he was able to get so much work done on his previous trip, that he's anxious to get on the road again.

Unlike the U.S., cross-country promotion tours are a fairly rare thing in Canada. Most promotion tours are done by phone.

Among the product that Mullan will be dispensing on his forthcoming trip are albums by Procol Harum, Miguel Rios, Joe Cocker, the Carpenters, Merry Clayton, and others.

From The Music Capitals of the World

TORONTO

When Delaney and Bonnie were in the city this weekend for the Strawberry Cup Festival, they stayed with Ronnie Hawkins at his Mississauga farm and reportedly "picked all damn night." On stage, Delaney and Bonnie played with Jose Feliciano.

Quality reports a national break-out with the first Tuesday label single of "Ten Pound Note" by Toronto's Steel River. Side was a recent Maple Leaf winner.

In the most surprising MLS vote ever this week, the winners were Five Man Electrical Band, Dee Higgins and Chris Kearney. Quality's Harold Winslow also reports strong action on the Steel River album "Weighty Heavy."

Frank Davies of Love Productions reports continuing rave reviews on the "Official Music" album by the King Biscuit Boy on Daffodil. . . . In the Toronto Daily Star, the country's largest selling newspaper, critic Jim Beebe wrote "even on this first album, it's obvious that the seven-man Crowbar could play circles around Canned Heat, Ten Years After, Led Zeppelin, and other equivalents. Crowbar should take the world by storm."

Davies also reports airplay from Coast to Coast on the single from the "Official Music" album "Crimina."

London mounting a strong promotion drive behind the "Chilliwack" album, by the group formerly known as the Collectors. The single from the album, "Chain Train," was a surprising loss on

a recent MLS vote, but London reports strong regional sales action.

Another MLS loser which is picking up momentum across the country is Blake Fordham's "Uncle Pen." All this single needs to become a national hit is for a major market station to realize its potential.

Ken Harris of K.H. Productions announced this week that he had signed John Murray, and his first single, "Ode to Edith," will be released this month. . . . Murray is an Englishman who moved to Canada in 1957, and now lives in Vancouver.

Warner Bros. still working the "Trojans" album by the well-known Edmonton group—Russian rock they're calling it. Expect announcement next week of two labels which WB has acquired.

(Continued on page 81)

CBC Radio To Air CRTCLaw

TORONTO—The CBC national radio network is to program a unique one-hour special on the effects of the CRTCLegislation for 30 per cent Canadian content on radio stations.

Produced by Anne Gibson and Russ Perigo, the special will be aired on Saturday (8).

It includes interviews with record company ad men, groups, independent producers and promotion men.

Those featured on the program include Capitol's Paul White and Richard Glanville-Brown, a group called Fat Chance, local manager Bernie Finkelshtein and Billboard's Ritchie Yorke.

Quality Rushes Disk

TORONTO—Quality is rushing a single from its "Rumplestikin" album on Bell, the single which are to be released in Canada only, are "Pate De Foie Gras" and "Rumplestikin."

The album has been gaining strong airplay in this market.

Quebec Cancels St. Croix Fest

ST. CROIX—The Quebec Government has withdrawn its permit for the pop festival which was to have been held here at the end of the month.

This follows last weekend's Manseau Pop Festival, at which most of the advertised groups did not appear.

The Government is conducting an investigation of the Manseau affair with particular emphasis on allegations of Mafia involvement.

The St. Croix Festival had been originally announced for Aug. 7-9, but the Government had suggested its postponement.

Billboard's 75th Anniversary Issue is beautiful

beautiful, because to see how far our industry has progressed in the last 75 years is a beautiful thing.

useful, because it not only provides insights into the origins of this business of music, but looks forward, also, into the shapes of things to come.

talented, because it includes the 1970 International Directory of Recording Talent, with Billboard's Trendsetter Awards, Talent Reports, Top Artists of the Year, Top Publishers of the Year, Top Producers, Top Booking Agents.

historical, because it contains a souvenir section of old headlines and stories, as well as a concise history of our industry.

funny, when you look back at the old Paramount, Eddie Cantor, Doris Day, The Beatles.

nostalgic, for obvious reasons.

vital, with incisive articles concerning the survival of the Disc (through wars, depression, indifference, etc.); new Outlook for MCA; Technology—the Future; Pop Charts; The Rise of Power Structures.

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together, because it gives the industry a good look at where we've been, where we're at, where we're going.

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81

**ADVERTISING IN
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MEANS BUSINESS**

HITS OF THE WORLD

BRAZIL
(SAO PAULO)
(Copyright L.B.O.F.E.)

This Week
1 AIRPORT LOVE Theme—Vincent Bell (Chenier)
2 MARY JO—Theophy's Child (Fisher)
3 FIMBRIA RIO QUE PASSOU EM MINHA VIDA—Paulinho da Viola (Ferreira)
4 REFLECTIONS OF MY LIFE—Hofe—Tajana (Odeon)
5 CHERRY RED—The Gals (Polygram)
6 MI YERO—Fredo (CBS)
7 RU AMO TANTO, TANTO—Moraes (Jazz)
8 ADEUS SOLIDAO—Camara Siva
9 ADEUS MEU GRANDE AMOR—Gilbert (Brazil)

BRITAIN
(Copyright Record Retailer)
(Deion local origin)

This Week
1 THE WONDER OF YOU—Ella Foster (RCA)
2 NEANDERTAL MAN—Shirley St. (Hill)
3 LOU—Mick (Poly)
4 DREAMS—Carmel
5 LADY D'ARNAVILLE—Carmel
6 IN THE SUMMERTIME—Mungo Jerry (Dun)
7 TELL SAY FOREVER MY (Tania-Monica)—Johny
8 LOVE (Drew)—Wendy
9 LOVE LIKE A MAN—Ten
10 TEARS OF A CLOWN—Smoky Robinson & Miracles
11 SHINY—Shirley
12 BIG YELLOW TAXI—Johny
13 IT'S ALL IN THE GAME—Four Tops (Tamla-Motown)
14 WONDER, SEALED, DELIVERED (Ella Foster)—Mick (Poly)
15 THE LOVE YOU SAVE—Jackson (Tamla-Motown)
16 LOVE OF THE COMMON—Green Tree (Thomson)
17 COTTONFIELDS—Beach Boys (Capitol-Kennedy)
18 GOODBYE SAM—Hella Samanthia—Chiff Richard
19 UP AROUND THE BEND—Credence Clearwater
20 SWING INTO—Burlington (John Fogarty)
21 (LIKE A) SAD OLD KINDA—The Lovin' Spoonful
22 YOUNG LOVE—Christie
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30 YOUNG LOVE—Christie

31 SUMMERTIME BLUES—(Who) (Track) (Cinophonic)
32 WHO (Who) (Track) (Cinophonic)
33 WHO (Who) (Track) (Cinophonic)
34 WHO (Who) (Track) (Cinophonic)
35 WHO (Who) (Track) (Cinophonic)
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38 WHO (Who) (Track) (Cinophonic)
39 WHO (Who) (Track) (Cinophonic)
40 WHO (Who) (Track) (Cinophonic)

CANADA
(Copyright Record Retailer)
(Deion local origin)

This Week
1 IN THE SUMMERTIME—Mungo Jerry (Dun)
2 THE LONG WINDING—Road—Ray Morgan
3 THE LONG WINDING—Road—Ray Morgan
4 THE LONG WINDING—Road—Ray Morgan
5 THE LONG WINDING—Road—Ray Morgan
6 THE LONG WINDING—Road—Ray Morgan
7 THE LONG WINDING—Road—Ray Morgan
8 THE LONG WINDING—Road—Ray Morgan
9 THE LONG WINDING—Road—Ray Morgan
10 THE LONG WINDING—Road—Ray Morgan

HOLLAND
(Copyright Dutch Records)
(Deion local origin)

This Week
1 IN THE SUMMERTIME—Mungo Jerry (Dun)
2 BACK HOME—Golden
3 LADY D'ARNAVILLE—Carmel
4 TRY A LITTLE LOVE—The Beatles
5 I DON'T BELIEVE IN IF—The Beatles
6 SOMEBODY TO LOVE—The Beatles
7 TICKATO—Dizzy Man's
8 AGITA—Nina Ferrer
9 ARE YOU READY—Patty
10 GROOVING WITH MR. BLOE—The Beatles
11 THE LONG WINDING—Road—Ray Morgan
12 THE LONG WINDING—Road—Ray Morgan
13 THE LONG WINDING—Road—Ray Morgan
14 THE LONG WINDING—Road—Ray Morgan
15 THE LONG WINDING—Road—Ray Morgan

ITALY
(Copyright Dischiografici Internazionali)
(Deion local origin)

This Week
1 LONTANAZZA—Alomontano
2 INSIMILE—Mimi (Poly)
3 LADY D'ARNAVILLE—Carmel
4 FIDELITY—Fiori
5 PESCO—Lucia Banti
6 THE LONG WINDING—Road—Ray Morgan
7 TALLER—Fiori
8 VIOLA—Adriano Celentano
9 NIGHT IS WIGHT—Michael
10 PERMETTE SIGNORA—Piero Focaccia
11 QUEL FO CO CHE HO—Al
12 FIDELITY—Fiori
13 SETTEMBRE—Peppino
14 PUGNO DI SABBIA—Al
15 THE LONG WINDING—Road—Ray Morgan
16 MY WAY—Frank Sinatra
17 MY WAY—Frank Sinatra
18 MY WAY—Frank Sinatra
19 MY WAY—Frank Sinatra
20 MY WAY—Frank Sinatra

JAPAN
(Copyright Original Confidence Co. Ltd.)
(Deion local origin)

This Week
1 AL WA KIZUTSUKI—YASUKI—Hide & Shigen
2 KING KATO YOE (King)
3 HATOBANABA NO BLUES—Watanabe
4 KOKO NO YUME WA—HIRAKU—Yuki Kato
5 UWASA NO ONNA—Kikuchi
6 KIKUCHI—Kikuchi
7 KIKUCHI—Kikuchi
8 KIKUCHI—Kikuchi
9 KIKUCHI—Kikuchi
10 KIKUCHI—Kikuchi

MEXICO
(Copyright Radio Mil)
(Deion local origin)

This Week
1 GOTOS DE LLUVIA SOBRE MI CABEZA (Rafael)
2 CORRE TRAS ELLA (Rafael)
3 CEMENTERO DE TRENES (Rafael)
4 ALGUIEN VUELA/ERA (Rafael)
5 THE PROMETIDO (Rafael)
6 DONCE DE ALGODON (Rafael)
7 NADITA DE NADA—Marco
8 COZUMEL—Sonora
9 CONCIERTO PARA UNA VOZ (Conceto Pour Une Voz)—Danielle Lici
10 GOTOS DE LLUVIA SOBRE MI CABEZA (Rafael)
11 CORRE TRAS ELLA (Rafael)
12 CEMENTERO DE TRENES (Rafael)
13 ALGUIEN VUELA/ERA (Rafael)
14 THE PROMETIDO (Rafael)
15 DONCE DE ALGODON (Rafael)
16 NADITA DE NADA—Marco
17 COZUMEL—Sonora
18 CONCIERTO PARA UNA VOZ (Conceto Pour Une Voz)—Danielle Lici

NEW ZEALAND
(Copyright New Zealand Broadcasters)
(Deion local origin)

This Week
1 PRETTY GIRL—Hogarth
2 IN THE SUMMERTIME—Mungo Jerry (Dun)
3 YELLOW RIVER—Christie
4 UP AROUND THE BEND—Credence Clearwater
5 THE LONG WINDING—Road—Ray Morgan
6 PINCH—Mick
7 SET A LITTLE SENTIMENTAL—Craig
8 RACHEL—Russell Morris
9 THE LONG WINDING—Road—Ray Morgan
10 GOODBYE SAM—Hella Samanthia—Chiff Richard

POLAND
(Copyright Fan Club Coordination)
(Deion local origin)

This Week
1 THE GREEN MAN—Jozef
2 QUESTION—Moody Blues
3 IN THE SUMMERTIME—Mungo Jerry (Dun)
4 TALIZMAN—Romik
5 GOOD MORNING—Mick
6 JADA WYDOL—Kolor
7 WOODSTOCK—Crazy, Slay
8 NAKOZISTE SIE CZLOWIEK
9 WOLANIE O SLOJNE NAD SWIATEM—Dumale
10 LET'S GIVE ADAM AND EVE ANOTHER CHANCE—Gary Puckett and the Union Gap
11 ARE YOU READY—Pacific
12 UP AROUND THE BEND—Credence Clearwater
13 WINDING ROAD—Beales (Apple)
14 SAMANTHA—Chiff Richard
15 IN THE SUMMERTIME—Mungo Jerry (Dun)
16 COME TO ME—Tony James
17 THE WONDER OF YOU—Ella Foster (RCA)
18 HE MADE A WOMAN OUT OF ME—The Beatles
19 CIGAR—Simon and Garfunkel (Columbia)

SINGAPORE
(Copyright Radio Singapore)
(Deion local origin)

This Week
1 LET'S GIVE ADAM AND EVE ANOTHER CHANCE—Gary Puckett and the Union Gap
2 ARE YOU READY—Pacific
3 UP AROUND THE BEND—Credence Clearwater
4 WINDING ROAD—Beales (Apple)
5 SAMANTHA—Chiff Richard
6 IN THE SUMMERTIME—Mungo Jerry (Dun)
7 COME TO ME—Tony James
8 THE WONDER OF YOU—Ella Foster (RCA)
9 HE MADE A WOMAN OUT OF ME—The Beatles
10 CIGAR—Simon and Garfunkel (Columbia)

SOUTH AFRICA
(Copyright South African)
(Deion local origin)

This Week
1 IN THE SUMMERTIME—Mungo Jerry (Dun)
2 WHICH WAY YOU GOIN'—Mick
3 YOUNG LOVE—Christie
4 YELLOW RIVER—Christie
5 COTTONFIELDS—Beach Boys
6 UP AROUND THE BEND—Credence Clearwater
7 WINDING ROAD—Beales (Apple)
8 SAMANTHA—Chiff Richard
9 IN THE SUMMERTIME—Mungo Jerry (Dun)
10 COME TO ME—Tony James
11 THE WONDER OF YOU—Ella Foster (RCA)
12 HE MADE A WOMAN OUT OF ME—The Beatles
13 CIGAR—Simon and Garfunkel (Columbia)

SPAIN
(Copyright of El Musical)
(Deion local origin)

This Week
1 UN RAYO DEL SOL—Los
2 COMO UN GORILLO—Juan
3 COMINO XETOSO—Andres
4 BRIDGE OVER TROUBLED WATER—Simon & Garfunkel
5 UP AROUND THE BEND—Credence Clearwater
6 WINDING ROAD—Beales (Apple)
7 SAMANTHA—Chiff Richard
8 IN THE SUMMERTIME—Mungo Jerry (Dun)
9 COME TO ME—Tony James
10 THE WONDER OF YOU—Ella Foster (RCA)
11 HE MADE A WOMAN OUT OF ME—The Beatles
12 CIGAR—Simon and Garfunkel (Columbia)

SWEDEN
(Copyright Radio Sweden)
(Deion local origin)

This Week
1 IN THE SUMMERTIME—Mungo Jerry (Dun)
2 COTTONFIELDS—Beach Boys
3 BRIDGE OVER TROUBLED WATER—Simon & Garfunkel
4 UP AROUND THE BEND—Credence Clearwater
5 WINDING ROAD—Beales (Apple)
6 SAMANTHA—Chiff Richard
7 IN THE SUMMERTIME—Mungo Jerry (Dun)
8 COME TO ME—Tony James
9 THE WONDER OF YOU—Ella Foster (RCA)
10 HE MADE A WOMAN OUT OF ME—The Beatles
11 CIGAR—Simon and Garfunkel (Columbia)

SWITZERLAND
(Copyright Radio Switzerland)
(Deion local origin)

This Week
1 CONDO PASA (II I)
2 IN THE SUMMERTIME—Mungo Jerry (Dun)
3 A SONG OF LOVE—Mick
4 YELLOW RIVER—Christie
5 DUFF—Patty
6 GROOVING WITH MR. BLOE—The Beatles
7 NEVER MARRY A LAIDLY MAN
8 UP AROUND THE BEND—Credence Clearwater
9 CECILIA—Simon and Garfunkel
10 AMERICAN WOMAN—Guns

From the Music Capitals Of the World

HAMBURG
Karel Gott will make a 20-city tour of West Germany from Sept. 1-10. 10. Miss Cissy will open at the Musikhaus, Hamburg, and finish at Essen's Grunhahle. The premiere of the movie "Wend du bist mir bist" (When you are with me, starting Roy Black, took place in Hamburg, Hamburg, and in Offenbach, on Aug. 16. For the first time, Polygram's Mediamusic is to give a concert performance at Grodzitz (Baltic Sea), as part of a two-hour musical show. "Lugh Bag."... An open air pop festival, held at Morsum, on the island of Morsum, in the North Sea, ended in financial disaster. The festival made a deficit of 500,000 marks. Instead of 5,000 visitors, only 500 people turned up. As to the festival's troubles, Warm Duet and Black Sabbath, both of the latter promoters, failed to put in an appearance. One of the festival promoters, Thomas Klock, said that despite the failure, that another pop festival was planned for the end of this month, at the same venue. The promoters of the ill-fated Morsum festival blamed rain and cold weather for the low attendance... In an effort to spread the popularity of British musical acts, the island of Morsum, in the North Sea, is planning a series of musical bridges, of Southern Music, London, visited Peter Muskatlberg. Polygram singer Roy Black will record a new album, "The Sound of Music," in London, from Radio Luxembourg at a giant pop show to be held in the Westdeutsche Bank, the German television Europaeische Saar has announced the award of a "Golden Star" award to the German pop award will also be presented to Polygram junior star, Cissy Klock, and Jack Crenshaw, the West German movie premiere of "Woodstock," July 29. Mungo Jerry is introduced to the German debut this month, with live performances and TV appearances. The Federal Republic of Germany many will in the future participate in the "Westmusikhaus" (World Music Bank), the island of Morsum, Britain, France and Italy. The institution, founded 12 years ago by U.S. composer Ed Sullivan, is sponsored by the Rockefeller Foundation, collects scores, records and shows, members, including German works. By the end of 1970 a German jury will be selected. Each record, member, including German colleagues, will select the most important pieces—a maximum of 10.

For Week Ending
August 22, 1970



STAR PERFORMER — Records showing greatest increase in retail sales activity over the previous week, based on actual market reports.



Record Industry Association of America
certification as "million seller" •

Billboard

THIS WEEK RANK	TITLE Artist (Producer) Label, Number (Distributing Label)	WEEKS ON CHART
1	2 MAKE IT WITH YOU • Bread (David Gates), Elektra 45866	11
2	1 (They Long to Be) Close to You • Carpenters (Jack Daugherty), A&M 1183	10
3	4 SPILL THE WINE Eric Burdon & War (Jerry Goldstein), MGM 1411	14
★	6 WAR Edwin Starr (Norman Whitfield), Capitol 7478	10
5	5 IN THE SUMMERTIME Mungo Jerry (Gerry Murray), Janus 125	10
6	3 SIGNED, SEALED, DELIVERED (I'm Yours) Stevie Wonder (Stevie Wonder), Tamla 54196	10
★	16 PATCHES Carenza Carter (Rick Hall), Atlantic 2748	10
8	7 BAND OF GOLD • Frank Payne (Holland-Dozier), Invisicut 9075	10
9	12 I JUST CAN'T HELP BELIEVING B.J. Thomas (Chris Monson), Scepter 12283	10
10	9 TIGHTER, TIGHTER Alive & Kicking (Tommy James-Bob King), Roulette 2511	10
11	13 LAY A LITTLE LOVIN' ON ME Robin McLennan (Jeff Barry), Sire 724	10
★	14 (If You Let Me Make Love to You Then) WHY CAN'T I TOUCH YOU? Norman Dyson (Billy Jackson), Columbia 4-4510	10
★	18 25 OR 6 TO 4 Chicago (James William Guercio), Columbia 4-45194	10
14	10 BALL OF CONFESSION (That's What the World Is Today) Translations (Norman Whitfield), Radar 7099	10
15	8 MAMA TOLD ME (Not to Come) The Three Tons (Richard Padon), Dunhill 4239	10
16	11 O-H CH S. S. S. (Steve Vincent), Budden 145	10
17	25 AIN'T NO MOUNTAIN HIGH ENOUGH Diana Ross (Nicholas Ashford & Valerie Simpson), Motown 1169	10
18	19 OVERTURE FROM TOMMY Assembled Multitude (Bill Butler), Atlantic 2737	10
19	20 TELL IT ALL BROTHA Kenny Rogers & The First Edition (Jimmy Brown & Kenny Rogers), Capitol 2843	10
★	23 LOOKIN' UP MY BACK DOOR/LONG AS I CAN SEE THE LIGHT Creedence Clearwater-River (John C. Fogerty), Fantasy 845	10
21	15 GET UP I FEEL LIKE BEING A SEX MACHINE (Part I & Part II) James Brown (James Brown), King 6318	10
★	25 HIDE-ND Bread, Sweet & Tears (Roy Halee & Bobby Coleman), Columbia 4-45204	10
★	48 DON'T PLAY THAT SONG Audra Frenkel With the Dixie Flyers (Jerry Weiler, Tom Dowd & Art Nardone), Atlantic 2751	10
24	21 OHIO Crosby, Stills, Nash & Young (D. Crosby, S. Stills, G. Nash & N. Young), Atlantic 2740	10
★	28 EVERYBODY'S GOT THE RIGHT TO LOVE Smokey Robinson (Frank Wilson), Motown 1162	10
★	29 HAND ME DOWN Gusso (Guy Jackson & Nibbles 91), RCA 74307	10
27	27 SUMMERTIME BLUES Who (Dixie Lambert-Chris Stamp), Decca 32082	10
★	34 SOLITARY MAN Bull (Norman) (Earl Barry & Earl Greenwald), Begg 578	10
★	36 BIG YELLOW TAXI Neighborhood (Jimmy Bryant), Big Top 102	10
31	31 THE SLICK AND THE WICKED Lord Generation (Eugene Roman), Brunswick 55426	10
32	17 THE LOVE YOU SAVE/ FOUND THAT GIRL Jackson 5 (Corporation), Motown 1366	10
33	35 DO YOU SEE MY LOVE (For You Giving) Jr. Walker & the All Stars (Jimmy Bristol), Sire 35073 (Motown)	10

THIS WEEK RANK	TITLE Artist (Producer) Label, Number (Distributing Label)	WEEKS ON CHART
38	38 JULIE, DO YA LOVE ME Bobby Sherman (Jackie Mills), Matrondale 194	10
★	36 GROOVY SITUATION Gene Chandler (Gene Chandler), Mercury 73083	10
35	37 I WANT TO TAKE YOU HIGHER Ike & The Tinseltown & the Inmates (Ike Turner), Blue Star 7177	10
★	44 I'VE LOST YOU/THE NEXT STEP IS LOVE Eric Prenter, RCA Victor 47-5873	10
★	47 (I Know) I'M LOSING YOU Rare Earth (Norman Whitfield), Rare Earth 9017	10
★	42 SNOWBIRD Anne Murray (Brian Ahlborn), Capitol 2738	10
39	24 WESTBOUND #9 Flaming Ember (Staggswood Prod.), Hot Wax 7003	10
★	53 IT'S A SHAME Spinnin' (Dorcas Wonder), V.P. 25057 (Motown)	10
41	41 WIGHAM Bob Dylan (Bob Johnston), Columbia 4-45199	10
★	50 CANDIDA Devo (Candida & Dave Appell), Bell 903	10
43	40 MAYBE Three Degrees (Richard Barrett), Roulette 2799	10
★	59 RUBBER DUCK Enrie (Jim Hanson) (Thomas J. Shepherd), Columbia 4-45207	10
45	46 AMERICA, COMMUNICATE WITH ME Ray Stevens (Ray Stevens), Mercury 2016	10
★	— I (Who Have Nothing) Tom Jones (Peter Salway), Parrot 40051 (London)	10
★	58 ONLY YOU KNOW AND I KNOW Doris Mouton (Tommy LiPuma & Dave Mann), Dumb Thru 114	10
48	56 HUMMINGBIRD B.B. King (Bill Szymczyk), ABC 11268	10
51	51 STEALING IN THE NAME OF THE LORD Paul Kelly (Buddy Klein), Hopy Tiger 541	10
50	49 PAPER MACHE Dionne Warwick (Burt Bacharach/Hal David), Scepter 12285	10
★	67 JOANNE Michael Nesmith & The First National Band (John Jarvis), RCA 74-3088	10
★	69 CLOSER TO HOME Grand Funk Railroad (Gerry McGee), Capitol 2877	10
★	53 60 EVERYTHING'S TUESDAY Chairman of the Board (Hightland), Invisicut 9079 (Capitol)	10
54	52 EVERYTHING A MAN COULD EVER NEED Glen Campbell (Glen Campbell), Capitol 2843	10
★	— PEACE WILL COME (According to Plan) Meditations (Peter Schickling), Budden 146	10
★	77 WE'RE ALL PLAYING IN THE SAME BAND Dad Zimmerman (Artie Kornfeld), Elektra 470 (Buddan)	10
57	54 I'LL BE RIGHT HERE Tyrone Davis (Willie Henderson), Datar 618	10
★	61 GLORY GLORY Smash with the Sweet Inspirations (Rascals & Art Merfield), Atlantic 2743	10
★	74 BALL AND CHAIN Tommy James (Tommy James & Bob Raggs), Roulette 7004	10
60	62 HELLO DARLIN' Conway Twitty (Owen Brumberg), Decca 32661	10
61	63 SING A SONG FOR FREEDOM Foggy Fog (John Leshfield), Parrot 349 (London)	10
★	— CRACKLIN' ROSIE Neil Diamond (Tom Catalano), Atco 55230	10
★	89 SOUL SEARCH Delaney & Bonnie & Friends (Jerry Weiler-Lord Dowd), Atco 5756	10
★	80 YELLOW RIVER Christie (Mike Smith), Epic 5-10526 (Columbia)	10
★	92 GREEN-EYED LADY Superstar! (Frank Slay), Liberty 56183	10
★	75 RAINBOW Marshall (Junior Campbell), London 20059	10

THIS WEEK RANK	TITLE Artist (Producer) Label, Number (Distributing Label)	WEEKS ON CHART
67	73 BIG YELLOW TAXI Jim Mitchell (Jon Mitchell), Reprise 0906	10
68	70 DOWN BY THE RIVER Buddy Miles & the Freedom Express (Robin McBride & Buddy Miles), Mercury 73086	10
69	66 YOU'VE BEEN MY INSPIRATION Main Ingredient (Silverstein-Simmons-McPherson), RCA 74-040	10
70	78 THAT'S WHERE I WENT WORKING Puppy Family Featuring Susan Jacks (J. Jacks), London 139	10
★	71 72 BLACK FOX Freddie Redmon (Higgins & Crink), Pacific Jazz 88155 (Liberty/United Artists)	10
★	46 ALL RIGHT NOW Free (Free & John Kelly), A&M 1206	10
72	82 LONG LONG TIME Linda Ronstadt (Cliff Mazur), Capitol 2846	10
★	— STAY AWAY FROM ME (I Love You Too Much) Major Lance (Curtis Mayfield), Curtom 1953	10
★	100 EXPRESS YOURSELF Charles Wright & the Watts 103rd Street Rhythm Band (Charles Wright), Warner Bros. 7417	10
76	81 MORNING MUG BETTER Tom Waits (David Geffen), Geffen 14027	10
★	— WHERE ARE YOU GOING TO MY Brother of Mine (Tommy Hiller), Dorian 80065	10
★	88 MONGOOSE Elephant's Memory (Ted Cooper), Matrondale 182	10
★	97 UNCLE JOHN'S BAND Gretful Dead (Bob & Betty & the Gretful Dead), RCA Victor 7410	10
★	— ON THE BEACH Fifth Dimension (Bones Howe), Bell 913	10
★	— NEANDERTHAL MAN Hottings (Hottings Prod.), Capitol 2886	10
★	— RIKI TIKI TAV Dionne Warwick, Epic 5-10649 (Capitol)	10
78	83 YOURS LOVE Joe Simon (John R.), Sound Stage 7 2564	10
★	86 GOING TO THE COUNTRY Steve Miller Band (Steve Miller), Capitol 2878	10
★	98 I LIKE YOUR LOVIN' (Do You Like Mine) Chi-Lits (Carl Davis-Eugene Roman), Brunswick 55438	10
★	— IF I DIDN'T CARE Morments (Sylvia and N. Edwards), Stax 5016	10
★	— DON'T MAKE ME OVER Brenda & the Tabulations (Van McCoy & Glen Edwards), Top & Bottom 404	10
★	— WHAT A BUMMER Jagger (Jagger), Kama Sutra 513 (Buddan)	10
★	91 GROOVIN' WITH MR. BLUE Cool Heat (Go Gentry-Tony Lord), RCA/Vanguard 152	10
★	— I WANNA KNOW IF IT'S GOOD TO YOU Funkadelic (Funkadelic), Westbound 167	10
91	— SCREAMING NIGHT HO Stegerson (Richard Padon), Dunhill 4248	10
92	93 BORDER SONG Ethan John (Jon Dodgson), Uni 55246	10
93	— SHE SAID YES Wilson Pickett (Brad Shapiro-Dave Crawford), Atlantic 2752	10
94	— BABY, I NEED YOUR LOVING G. Smith (Jerry Fuller), Columbia 4-45206	10
★	— WHERE ARE YOU GOING Jerry Butler (Dorcas Wonder), Mercury 73101	10
★	— WE CAN MAKE IT BABY Originate (Marvin Gaye), Sire 35074 (Motown)	10
97	— DO WHAT YOU WANNA DO Five Fingers Up (John Flood), Ta 202 (Bell)	10
98	99 BRING IT ON HOME Lou Rawls (Rick Hall & David Axelrod), Capitol 2854	10
99	— SING OUT THE LOVE Amanda (Steve Starr & Joe Smith), Dunhill 4247	10
100	— AS THE YEARS GO BY Mashburners (Billy Jackson), Epic 5-10634	10

HOT 100 A TO Z

1 Wanna Be Like Her (The Jackson 5), A&M 1183 2 Don't Leave This Place (The Jackson 5), A&M 1183 3 Don't Leave This Place (The Jackson 5), A&M 1183 4 Don't Leave This Place (The Jackson 5), A&M 1183 5 Don't Leave This Place (The Jackson 5), A&M 1183 6 Don't Leave This Place (The Jackson 5), A&M 1183 7 Don't Leave This Place (The Jackson 5), A&M 1183 8 Don't Leave This Place (The Jackson 5), A&M 1183 9 Don't Leave This Place (The Jackson 5), A&M 1183 10 Don't Leave This Place (The Jackson 5), A&M 1183	11 Don't Leave This Place (The Jackson 5), A&M 1183 12 Don't Leave This Place (The Jackson 5), A&M 1183 13 Don't Leave This Place (The Jackson 5), A&M 1183 14 Don't Leave This Place (The Jackson 5), A&M 1183 15 Don't Leave This Place (The Jackson 5), A&M 1183 16 Don't Leave This Place (The Jackson 5), A&M 1183 17 Don't Leave This Place (The Jackson 5), A&M 1183 18 Don't Leave This Place (The Jackson 5), A&M 1183 19 Don't Leave This Place (The Jackson 5), A&M 1183 20 Don't Leave This Place (The Jackson 5), A&M 1183	21 Don't Leave This Place (The Jackson 5), A&M 1183 22 Don't Leave This Place (The Jackson 5), A&M 1183 23 Don't Leave This Place (The Jackson 5), A&M 1183 24 Don't Leave This Place (The Jackson 5), A&M 1183 25 Don't Leave This Place (The Jackson 5), A&M 1183 26 Don't Leave This Place (The Jackson 5), A&M 1183 27 Don't Leave This Place (The Jackson 5), A&M 1183 28 Don't Leave This Place (The Jackson 5), A&M 1183 29 Don't Leave This Place (The Jackson 5), A&M 1183 30 Don't Leave This Place (The Jackson 5), A&M 1183	31 Don't Leave This Place (The Jackson 5), A&M 1183 32 Don't Leave This Place (The Jackson 5), A&M 1183 33 Don't Leave This Place (The Jackson 5), A&M 1183 34 Don't Leave This Place (The Jackson 5), A&M 1183 35 Don't Leave This Place (The Jackson 5), A&M 1183 36 Don't Leave This Place (The Jackson 5), A&M 1183 37 Don't Leave This Place (The Jackson 5), A&M 1183 38 Don't Leave This Place (The Jackson 5), A&M 1183 39 Don't Leave This Place (The Jackson 5), A&M 1183 40 Don't Leave This Place (The Jackson 5), A&M 1183
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NEW ON ATLANTIC

Summer, 1970



ARETHA FRANKLIN
SPIRIT IN THE DARK
Atlantic SD 8265



CLARENCE CARTER
PATCHES
Atlantic SD 8267



ROBERTA FLACK
CHAPTER TWO
Atlantic SD 1569



WILSON PICKETT
IN PHILADELPHIA
Atlantic SD 8270



KING CRIMSON
IN THE WAKE OF POSEIDON
Atlantic SD 8266



JUNIOR MANCE
WITH A LOTTA HELP FROM
MY FRIENDS Atlantic SD 1562



ESTHER PHILLIPS
BURNIN'
Atlantic SD 1565



THUNDERCLAP NEWMAN
HOLLYWOOD DREAM
Track SD 8264



GARY BURTON
GOOD VIBES
Atlantic SD 1560



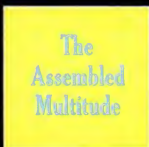
CARMEN MCRAE
JUST A LITTLE LOVIN'
Atlantic SD 1568



LONDON WAINWRIGHT III
ATLANTIC SD 8260



MONGO SANTAMARIA
MONGO '70
Atlantic SD 1567



THE ASSEMBLED MULTITUDE
Atlantic SD 8262



RAY BRYANT
MCMXX
Atlantic SD 1564



THE WORLD'S GREATEST JAZZ BAND
OF YANK LAWSON & BOB HAGGART
LIVE AT THE ROOSEVELT GRILL
Atlantic SD 1570



TAMALPAIS EXCHANGE
Atlantic SD 8263



SHIRLEY SCOTT
SOMETHING
Atlantic SD 1561



DICK HOLLER
SOMEDAY SOON
Atlantic SD 8268



SIDE SHOW
Atlantic SD 8261



On Atlantic Records
& Atlantic Tapes
(Tapes Distributed by)

AMPEX
STEREO TAPES

AUGUST 22, 1970

The movie is this year's "Easy Rider," a powerful statement of youth caught in a flood of change, and the soundtrack, featuring Crosby, Stills, Nash & Young, heightens the action with rock excitement and commentary. Top cuts are Buffy Sainte-Marie's "Circle Game," Thunderbolt Newman's "Something in the Air" and Neil Young's "Hellfire." A double-disk performance to match the big rock soundtracks of "Woodstock" and others.

Here is another highly esoteric offering from the popular West Coast group. Laced with frequent instruments which reflect the tradition of the Quicksilver Messenger Service and add new dimensions to the group, this album is sure to hit high on the charts. Particularly interesting are "Just for Love (Part 1) and Part 2," "Gone Again," and "Cobra." This album adds much to the West Coast Mystique.

Capitol ST 450 (\$)

This Capitol Records package of tunes that brought Joe South into musical prominence should find a ready audience among the people that have followed the prize-winning career of this versatile artist. Included here are tunes like, "Games People Play," "Down in the Boomtowns," "Don't Make You Want to Go Home" and "Children."

There's no stopping Dean Martin. With songs like "My Women, My Women, My Wife," "Detroit City," "Make the World Go Away," "It Keeps Right On a Hurtin'," and other country-flavored items, a producer like Jimmy Bowen, and arrangers like Billy Strange, Glen D. Hardin or John Ehler, Martin has everything going for him.

This two-CD set is rich with some of Ames' many memorable performances and that spells wide consumer success. Tracks include "My Cup Runneth Over," "We Will Answer" and his touching version of "Try to Remember." These and the other cuts read like a roster of some of the finest of contemporary music done in the distinctive Ed Ames style.

Perry Como's first live appearance in 21 years at the International in Las Vegas in June 1970, was a knockout and so is his recording of his performance there. Ernie Altschuler, who produced the package, has captured Como's easy manner and smooth flowing song style with solid results. Most of the material is standard Como fare with his try at the contemporary flavor with "Everybody's Talking" shows that he isn't over the hill yet.

Eddy Arnold has come up with possibly his best performances ever, including a couple of tunes that warrant across-the-board airplay on stations of such varied formats as MOR, Top 40, country, and progressive rock. Best cuts here include "Some Lovin' Pickin'," "She Believes in Me" and "All That Keeps Ya Going." Also recommended "Seven Bridges Road."

With a format of jazz/rock sounds that is natural and musical without being aggressive, the Canadian group of Mashmakha makes its debut to U.S. audiences. Although rock oriented, the group's rockiest is low-keyed with greater attention paid to arrangements, musicality and quality of lyrics.

Perry Coates continues his high degree of popularity, making this two-record package some of his greatest performances especially welcome. Who can resist Mr. Coates' "Temptation," "Because," "Prisoner of Love," "When You Were Sweet Sixteen" or any of the others, including his old theme "Dream Along With Me (I'm on My Way to a Star)." More recent hits, such as "Seattle," also are here and all 20 selections receive that individual Coates touch.

Epic E 30107 (\$)
Tommy Cash is racking up winners with this album fits his hit pattern. Leading off with two hit singles, the current "One Song Away" and the LP's title number, Cash follows them up with nine more winning performances, including his treatment of "The Fightin' Side of Me," "Do What You Do Do Well" and "Silent Wings" are among the other winners.

Susan Rey's first solo album easily produces two surefire predictions: sales success and many more albums. Miss Rey, whose previous set was with Buck Owens, relies heavily on her debut partner for top-notch material, including the title number, her hit single. Owens also penned some other first-rate songs for Miss Rey, a "She Don't Deserve You Anymore," "Foolin' Around," and five of the seven other cuts.

Songs of love with a strong melodic line are the ingredients of Hank Locklin's latest shot at the album charts. The album has been expertly produced by Danny Davis who saw to it that Locklin's style shines throughout. Among the goodies are "Sless Her Heart . . . I Love Her," "The One Girl for Me," "It's Only Meekie Beanie," "Living Alone" and "Merrilee."

It was inevitable that RCA Records and Japanese conductor Seiji Ozawa would eventually get around to recording Driff's famed *Carmina Burana*. Together they have done a masterful job of interpreting it. Featured artists include the Boston Symphony Orchestra, soprano Evelyn Marand, the New England Conservatory Chorus, and the Children's Chorus of the New England Conservatory.

Various Artists / Royal Philharmonic (Gardelli).
Angel SDL 3765 (5)

Bece DL 718175 (5)

Devo Bruback, whose "The Light in the Wilderness" was a deserved chart item, has composed another excellent oratorio "The Gates of Justice." And this pressing also ably conducted by Erich Kunzel, can be an even bigger winner with its blend of the trials of Jews and Negroes. Bass baritone McKinley Bostonwright and Cantor Harold Orzech are magnificent as is the Westminster Choir.

Gustav Mahler's *Symphony No. 2* (in C Minor) is a dramatic and scintillating musical comment on life, death, the void of the universe, and the mystery of eternity. This exciting work is recreated here with graphic clarity by Eugene Brandy conducting the Philadelphia Orchestra. Other featured artists include the Singing City Chorus, Evelyn Manges, soprano, and contralto Birgit Finlén.

Radio Symphony (Rozhdenskiy / Rheikin).
Melodiye/Angel SRC 414 (S)

The Bolshoi Theater Orchestra and the Moscow Radio Symphony Orchestra share the spotlight in this handsome boxed package salute to the Bolshoi Ballet. Included are such ballet favorites as "Swan Lake," "The Red Poppy," "The Carmen Ballet" and "Cinderella (Sultana)." —

Time couldn't blunt the most soulful of Clyde McPhatter, back in the U.S. after three years of polishing his already glistening glass globe in England. The "Lover's Question" man provides new answers with "Book of Memories," "Anyone Can Tell" and "The Ties that Bind," as his gravelly voice seems to intuitively grasp the lyric mood, the changes and the depth of soul today. Better than ever and charbound.

Capitol ST 484 (5)
A balance between the chaos that life often produces and reflected in "Experience In E." and the solemn calm before the storm technique heard in "Tensity," demonstrate the capability of Julien Carronball Addlerley, his quintet and orchestra. One cannot help feeling that this album was composed and produced with the feeling of life always kept in the forefront.

Uni 73082 (S)
All the wit, humor and uncanny ability to see the lighter side of life, are in this new Bill Cosby album. Recorded live at Madison Square Garden's Felt Forum the ad-libbed contents are a raucous comment on everything from marriage through pregnancies and the raising of small children. Great for lifting the blues.

MONTEGO BAY

**IS ONE OF THOSE PLACES THAT
YOU COULD GET ME SINGING
ABOUT FOR HOURS ON END..."**

BOBBY BLOOM

**AND THERE ARE MILLIONS OF PEOPLE
LISTENING TO RADIO WHO ARE NOW
TALKING ABOUT**

MONTEGO BAY

AS WELL.



MONTEGO BAY

**THE SINGLE [LR-157]
FROM THE BOBBY BLOOM
ALBUM [LR-1035]
IS AVAILABLE ON L&R
RECORDS.**



MANUFACTURED BY





STAR PERFORMERS—LP's on chart 15 weeks or less, regardless of greatest proportionate upward progress this week.



Awarded RIAA seal for sales of 1 million dollars at manufacturer's level. RIAA seal awarded available and optional to all manufacturers. (Seal indicated with red ball).

THIS WEEK	LAST WEEK	ARTIST	Title, Label, Number (Distributing Label)	Weeks on Chart
1	2	CREDENCE CLEARWATER RENEWAL	Cosmo's Factory Fantasy 8402	5
2	3	SOUNDTRACK	Woodstock Columbia CS 3000	12
3	1	BLOOD, SWEAT & TEARS 3	Columbia CS 30090	6
4	4	WHO	Live at Leeds Decca DS 79175	13
5	5	TRAFFIC	John Barleycorn Must Die United Artists UAS 5504	7
6	8	CHICAGO	Columbia KGP 24	28
7	6	JACKSON 5	ABC Motown MS 709	12
8	7	CROSBY, STILLS, NASH & YOUNG	Dodge VU Atlantic SD 7200	21
9	14	WHO	Tommy Decca DSW 7205	49
10	10	GRAND FUNK RAILROAD	Close to Home Capitol SKAO 471	7
11	11	BEATLES	Let It Be Apple AS 34001 (Liberty/United Artists)	13
12	17	DOORS	Absolutely Live Elektra EKS 3002	3
13	12	PAUL McCARTNEY	McCartney Apple STAO 3363 (Capitol)	18
14	9	BOB DYLAN	Self Portrait Columbia CS 30000	8
15	15	RARE EARTH	Eurythmics Epic E 30125 (Columbia)	7
16	16	DOVAVAN	Open Road Epic E 30125 (Columbia)	6
17	49	BREAD	On the Waters Elektra EKS 74076	3
18	21	ERIC BURDON DECLARES WAR	MGM SE 4663	15
19	20	ERIC CLAPTON	Alto SD 33-329	5
20	13	THREE DOG NIGHT	If Ain't Easy Dunhill DS 50078	17
21	23	DIANA ROSS	Motown MS 711	77
22	19	ISAAC HAYES	Enterprises EKS 1010 (Star/Volt)	19
23	18	FIFTH DIMENSION	Greatest Hits Soul City SC3 33900 (Liberty/United Artists)	15
24	24	ELVIS PRESLEY	On Stage, February 1970 RCA Victor LSP 4362	37
25	25	RARE EARTH	Cat Tracks Rare Earth RS 507 (Motown)	37
26	27	JAMES TAYLOR	Sweet Baby James Warner Bros. WS 1843	24
27	28	MELANIE	Candles in the Rain Bellash BSS 3060	16
28	30	STEVE MILLER BAND	Number 5 Capitol SKAO 436	5
29	22	DAVE MASON	Alone Together Blue Thumb BTS 19	8
30	29	MOUNTAIN	Climbing Winfall 4501 (Bell)	24
31	28	ENGELBERT HUMPERDINCK	We Made It Happen Warner PWS 71028 (London)	7
32	33	HOT TUNA	RCA Victor LSP 4253	6
33	31	GRATEFUL DEAD	Workingman's Dead Warner Bros. WS 1869	9
34	32	BOB STEWART	Gasoline Alley Mercury SR 3034	10
35	36	PETER, PAUL & MARY	10 Years Together Warner Bros. BS 3352	10

THIS WEEK	LAST WEEK	ARTIST	Title, Label, Number (Distributing Label)	Weeks on Chart
36	34	PROCOL HARUM	Home A&M SP 4261	7
37	41	ODDNE WARRICK	It's Never Far In Love Again Scepter SF5 581	17
38	38	JIMI HENRIX, BUDDY MILES & BILLY COX	Handicapped Band of Gypsies Capitol STAO 472	17
39	40	NEIL YOUNG & CRAZY HORSE	Everybody Knows This Is Nowhere Reprise RS 6400	42
40	35	JETHRO TULL	Benefit Reprise RS 6400	16
41	47	ORIGINAL TV CAST	The Sweeney Street Book and Record Columbia CS 1049	5
42	37	IT'S A BEAUTIFUL DAY	Marrying Maiden Columbia CCS 9914	8
43	39	STEPPENWOLF	Live Dunhill DSD 50075	19
44	57	JAMES BANG	Rides Again A&M A&M 711	5
45	48	SOUNDTRACK	Easy Rider Dunhill DSD 50063 (Tapes: Reprise BRAN 2026)	51
46	46	MILES DAVIS	Bitches Brew Columbia GP 36	15
47	45	SIMON & GARFUNKEL	Bridge Over Troubled Water Columbia CCS 9914	28
48	52	THE LAST POETS	Douglas 3	10
49	51	JOHN MITCHELL	Ladies of the Canyon Reprise RS 6378	20
50	50	FOUR TOPS	Still Waters Run Deep Motown MS 704	20
51	53	BUDDY MILES	Thorn Changes Mercury SR 61280	8
52	56	FLIP WILSON	The Devil Made Me Buy This Dress Little David LDC 1000	26
53	55	BURT BACHARACH/SOUNDTRACK	Butch Cassidy & the Sundance Kid A&M SP 4227	39
54	54	TEMPTATIONS	Psychiatric Shack Gordy GS 947 (Motown)	21
55	51	NEIL DIAMOND	Gold Uni US 73064	1
56	59	CHARLEY PRIDE	10th Album RCA Victor LSP 4267	6
57	61	SANTANA	Columbia CS 9781	50
58	58	THREE DOG NIGHT	Was Captured Live at the Forum Dunhill DS 50068	39
59	43	TOM JONES	Tom Ferret PAS 31027 (London)	16
60	63	WOT WILLIAMS	Raindrops Keep Fallin' on My Head Columbia CS 9896	11
61	62	BARTY PUCKETT & THE UNION GAP	Greatest Hits Columbia CS 1042	7
62	71	JOE COCKER	A&M SP 4224	40
63	79	LEE MICHAELS	Barril A&M SP 4247	4
64	65	FIFTH DIMENSION	Portrait Bell BSS 4045	16
65	66	ORIGINAL CAST	Hair RCA Victor LDC 1150 (M); LSO 1150 (S)	108
66	72	TEN YEARS AFTER	Cricklenow Green Boreas SES 18038 (London)	19
67	60	IOE OF MARCH	Vehicle Warner Bros. WS 1963	9
68	64	THE JIM NABORS HOUR	Columbia CS 1020	9
69	54	NAY STEVENS	Everything Is Beautiful Barnaby DTS 30005 (Columbia)	11
70	69	BOBBY SHERMAN	Here Comes Bobby Motown MS 1026	20

THIS WEEK	LAST WEEK	ARTIST	Title, Label, Number (Distributing Label)	Weeks on Chart
71	68	BEATLES	Abbey Road Apple SD 383 (Capitol)	45
72	77	R. J. THOMAS	Be a Man, Be a Fool, Be a Foolin' on My Head Scepter SF5 580	34
73	44	GUESS WHO	American Woman RCA Victor LSP 4266	28
74	74	CHICAGO TRANSIT AUTHORITY	Columbia GP 38	67
75	75	CONWAY TWITTY	Hello Darlin' Decca DS 75029	8
76	76	METEL HAGARD & THE STRANGERS	Fightin' Side of Me Capitol ST 451	5
77	126	FIFTH DIMENSION	July 5th Album Soul City SC3 33901 (Liberty/United Artists)	2
78	78	BEATLES	Hey Jude Apple SW 385 (Capitol)	23
79	82	ASSOCIATION LIVE	Warner Bros. ZWS 1868	6
80	80	JOHNNY CASH	World of Columbia GP 29	12
81	89	SLY & THE FAMILY STONE	Stand Epic BN 26456 (Columbia)	70
82	84	LIVIN'ON TAYLOR	Capitron 33-334 (Atlantic/A&M)	5
83	83	LED ZEPPELIN II	Arctique SD 6236	42
84	84	SUPREMES	Right On Motown MS 705	12
85	81	MICHAEL PARS	Long Longness Highway MGM SE 4662	14
86	87	GRAND FUNK RAILROAD	Grand Funk Capitol SKAO 436	30
87	—	TEMPTATIONS	Live at London's Talk of the Town Gordy GS 953 (Motown)	1
88	73	JOSE FELICIANO	Arctique RCA Victor LSP 4270	13
89	85	EL CHICANO	Vive Tiroso Kapp KS 3632	11
90	96	IRON BUTTERFLY	In-a-Gadda-Da-Vida A&M SD 33-340	110
91	139	CACTUS	Alto SD 33-340	5
92	92	JOHN B. SEBASTIAN	Reprise RS 6379/MGM SE 4654	22
93	196	SUGARLOAF	Liberty L37 7640	2
94	99	CHARLEY PRIDE	Best of RCA Victor LSP 4223	43
95	86	IRON BUTTERFLY	Live Alto SD 33-318	14
96	141	SUSAN SIGNS SONGS FROM SESAME STREET	Scepter SF5 584	4
97	68	CROSBY/STILLS/NASH	Atlantic SD 8201	61
98	93	FIFTH DIMENSION	Age of Aquarius Soul City SC3 33905 (Liberty/United Artists)	65
99	97	SMITH	Minus Plus Dunhill DS 50081	8
100	87	RAY CONNITY	Bridge Over Troubled Water Columbia CS 1022	18
101	101	PACIFIC GAS & ELECTRIC	For You RCA Victor LSP 4253	8
102	102	BLOOD, SWEAT & TEARS	Columbia CS 9720	82
103	103	TYRONE DAVIS	Turn Back the Hands of Time Decca DS 9027 (Atlantic/A&M)	7
104	70	POGO	Epic BN 26522 (Columbia)	12
105	109	BURT BACHARACH	Makes It Easy on Yourself A&M SP 4168	51

(Continued on page 90)



The Band / Stage fright


capitol SW425

POSITIONS 106-200

● Continued from page 88

THIS WEEK	LAST WEEK	ARTIST	Title, Label, Number (Distributing Label)	Weeks in Chart
106	91	CREDENCE CLEARWATER REVIVAL	Green River Fantasy 8392	50
★	169	JOHNNY RIVERS	Slim Six 1601 (Library/United Artists)	3
108	98	CREDENCE CLEARWATER REVIVAL	Willie & the Poor Boys Fantasy 8397	37
109	115	TOM JONES	Live in Las Vegas Parrot PAS 71031 (London)	41
110	100	GLEN CAMPBELL	On Happy Day Capitol 437	24
111	114	MOODY BLUES	On the Threshold of a Dream Demos DES 18025 (London)	64
★	129	DELIFONIS	Delfonics 1 (Blow Your Mind This Time) Philly Groove PS 1153 (Bell)	2
113	108	MOODY BLUES	To Our Children's Children's Children Threshold This 1 (London)	33
114	104	CREAM	Live A&R 35-3526	17
115	106	ARCTIC FRANKLIN	The Girls in Love With You Atlantic SD 8248	28
116	116	FIVE STAIRSTEPS	Stairsteps Buddah DES 5061	9
★	—	ELVIS PRESLEY	Elvis Worldwide 50 Gold Award Hits RCA Victor LPW 6401	1
118	90	SOUNDTRACK	Normal Capitol SW 475	9
119	124	ISAC HAYES	Just Inside Enterprise HES 1001 (Star/Volt)	50
120	123	CHARLES EARLAND	Black Label Prestige PR 7758	7
121	119	GRAND FUNK RAILROAD	On Time Capitol ST 302	46
122	125	HERB ALPERT & THE TUXEDO BRASS	Great Hits A&R 4245	23
123	128	SANDPipers	Come Saturday Morning Capitol PS 4362	2
124	117	ROCKERS & THE SUPREMES	Parade Fameall Motown MS 708	15
125	112	MELO HARGARD	Old Time Montage Capitol ST 384	31
126	127	THREE DOG NIGHT	Outburst Capitol FR 7501	59
127	105	ENGELBERT HUMPERDINCK	Parade Fameall Motown MS 708	34
128	135	SENGIO MENDES & BRASIL '66	Parade Fameall Motown MS 708	8
129	135	HELLO, I'M JOHNNY CASH	Parade Fameall Motown MS 708	28
130	118	BOBBY GOLDSBORO'S GREATEST HITS	United Artists UAS 5002	8
131	113	JULE ANDREWS/HENRY MANCINI	Muscle From the Film Score— Daring RCA Victor LPFS 1000	4
132	132	PURPLING	Capitol ST 483	3
133	120	KENNY ROGERS & THE FIRST STEP	Something's Burning Reprise BS 6385	19
134	140	SOUNDTRACK	Funny Girl Columbia 805 3320	100
135	147	SPOOKY TOOTH/MIKE HARRISON	Laugh Capitol ST 4266	2
136	137	KE & TINA TURNER	Come Together Liberty LS 7637	15
137	136	SIMON & GARFUNKEL	Sounds of Silence Columbia CS 9269	120
138	107	THE BAND	Capitol STAD 132	45

THIS WEEK	LAST WEEK	ARTIST	Title, Label, Number (Distributing Label)	Weeks in Chart
139	110	MARMALADE	Reflections of My Life London PS 575	10
140	142	IT'S A BEAUTIFUL DAY	Capitol CS 9768	63
141	134	BOBBY GENTRY	Funny Capitol ST 426	16
★	—	MICHEL ROLY	Capitol ST 426	1
143	152	SOUNDTRACK	On Happy Day MGM ST 113	110
144	153	TIMMY WYNNETTE	Great Hits Epic BS 26486 (Columbia)	51
145	148	TIMMY WYNNETTE	World of Epic TSP 500 (Columbia)	2
146	131	DOORS	Mothers Head Bluebird EHS 75007	25
147	151	BLUES IMAGE	Open A&R 35-3537	3
148	155	SOUNDTRACK	M*A*S*H MCA/AM 35 3530	7
★	191	THREE DEGREES	Not RCA Victor PS 42050	3
150	150	TIMMY WYNNETTE	Tammy's Touch Capitol SW 475	15
151	133	CHARLEY PRIDE	Just Inside Enterprise HES 1001 (Star/Volt)	26
152	121	POPPY FAMILY	RCA Victor LPFS 1000	10
153	122	B. L. THOMAS	Everybody's Out of Town Sealer SP 505	17
154	154	DOLLY PARTON	A Real Live Dolly RCA Victor LPFS 1000	40
155	164	SOUNDTRACK	On the Edge Capitol ST 426	44
156	159	SOUNDTRACK	Paint Your Wagon Paramount PS 1001	44
157	158	JEFFERSON AIRPLANE	Volunteers Capitol ST 426	40
158	156	LES MCCANN & EDDIE HARRIS	Swiss Movement Atlantic LS 1527	37
159	171	CREDENCE CLEARWATER REVIVAL	Green River Fantasy 8397	80
160	165	STEPHEN WOLF	Parade Fameall Motown MS 708	41
161	146	MICHAEL PARKS	Clash the Gap MCA 80 4646	42
162	166	HENRY MANCINI	Theme From 2 and Other Movie Themes RCA Victor LPFS 1000	15
163	111	JACKSON 5	I Want You Back Motown MS 700	32
164	149	MARTY ROBBINS	My Woman, My Wife Columbia CS 9676	14
165	168	ROLLING STONES	It's Been Hard Capitol ST 426	38
166	170	JOHNNY MATTHEW	Raindrops Keep Fallin' on My Head Columbia CS 1005	21
★	—	FREDA PAYNE	Freddie Payne Capitol ST 7301 (Capitol)	1
168	157	JOHN MATTAL	Turning Point Capitol ST 426	1

THIS WEEK	LAST WEEK	ARTIST	Title, Label, Number (Distributing Label)</
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GENE CHANDLER SHOWS HOW TO IMPROVE ON A GROOVY SITUATION



Manufactured and Distributed by Mercury Record Productions, Inc. A North American Philips Company



Spotlight Singles

NUMBER OF
SINGLES REVIEWED
THIS WEEK
133

LAST WEEK
89

*This record is predicted to reach the TOP 40 EASY LISTENING Chart

TOP 20 POP SPOTLIGHT

Spotlights Predicted to reach the top 20 of the HOT 100 Chart

THERE ARE NO TOP 20 SPOTLIGHTS THIS WEEK

TOP 60 POP SPOTLIGHT

Spotlights Predicted to reach the top 60 of the HOT 100 Chart

SHOCKING BLUE— NEVER MARRY A RAILROAD MAN (2:40)

(Writers: Van Leeuwen) (Legacy, RMI)—The "Venus" group comes on strong with this easy beat rocker that should carry them to a high position on the Hot 100. Currently a smash in Holland, it has all the earmarks of a big winner here. *Flip: (No information Available). Columbia 123*

FOUR TOPS—STILL WATER (Love) (2:58)

(Prod. Frank Wilson) (Writers: Robinson-Wilson) (Jabete, BMI)—Following their "It's All in the Game" hit, the group offers a solid rhythm item that is sure to prove equally successful. Top programmer and sales item. *Flip: "Still Water (Peace)" (Jabete, BMI) (2:41). Motown 1170*

CANDI STATON—STAND BY YOUR MAN (2:43)

(Prod. Rick Hall) (Writers: Sherell-Wynette) (Salline, BMI)—The Tammy Wynette country smash gets a powerful pop/soul reading and is sure to prove a winner on both charts. A solid follow-up to Miss Staton's recent "Love Feeling" hit. *Flip: "How Can I Put Out the Flame (When You Keep the Fire Burning)" (2:10) (Fame, RMI). Fame 1473*

AL WILSON—YOU DO THE RIGHT THING (2:38)

(Prod. Leon Ware & Scott Barnes) (Writers: Ware-Barnes) (Tousaint, BMI)—Here's a good easy beat rhythm ballad with a solid vocal performance that is headed straight for the Hot 100 and Soul charts. *Flip: "Bachelor Man" (2:00) (Tousaint, BMI). Ball 909*

JOHNNY RIVERS & FRIENDS— FIRE AND RAIN (3:15)

(Prod. Johnny Rivers) (Written Taylor) (Country Road/Blackwood, BMI)—Rivers makes a strong bid for Hot 100 honors with this easy beat ballad that has all the earmarks of a winner. Production and arrangement are top-notch. *Flip: (No information Available). Imperial 64-02*

IMPRESSIONS—BABY TURN ON TO ME (2:56)

(Prod. Curtis Mayfield) (Writers: Mayfield) (Cameo, BMI)—Hard driving rocker that is headed straight for the Hot 100 and Soul charts, and should prove an immediate success in programming and sales. *Flip: (No information Available). Curtom 1954*

SPECIAL ADVERTISING SPOTLIGHT

Spotlighting new singles deserving special attention of programmers and dealers.

HONEY COME—When Will It End (2:46) (Prod. Shepachoff Press) (Writers: Barber-Wayne) (Gold Tower, BMI)—A rocker that is loaded with programming and sales potential and it's sure to prove a big chart item in short order. *Hot Wax 7065*

CAROLYN FRANKLIN—AB I Want to Be Your Woman (3:45) (Prod. Ruz Willis & Jimmy Radcliffe) (Gill, BMI)—Soulful ballad performance that is headed right for the Hot 100 and Soul Charts, and should prove a top sales item. *RCA 74-0273*

THE FLAME—See the Light (3:05) (Prod. Carl Wilson) (Writers: Fettes-Claudio-Fettes-Fettes) (Brushy-Fettag, BMI)—Solid rocker with first rate production work by Carl Wilson of the Beach Boys. This one is headed for a high spot on the best selling charts. *Another 3000*

TOKENS—Greenie on the Scumblin'/Scamsa Street (2:04) (Prod. Tokens) (Writers: Allen-Hart-Stone) (Jack-De/Jonico, ASCAP)—Group did well on the Hot 100 with their treatment of "She Let Her Hair Down (Early in the Morning)" and this melody featuring two of the TV show's hits could easily bring them back to the best-selling area of the charts. *Buddah 187*

LITTLE RICHARD—GREENWOOD MISSISSIPPI (3:20)

(Prod. Little Richard) (Writers: Manach-Lowe, Jr.) (Fame, BMI)—Hot on the heels of his comeback entry "Freedom Blues," Little Richard smashes back with a rocker that should keep him riding high on the Hot 100. *Flip: "I Saw Her Standing There" (2:37) (Mackay, BMI). Reprise 0945*

PAUL DAVIS— I JUST WANTA KEEP IT TOGETHER (2:30)

(Prod. Chip Munk) (Writers: Davis) (Web IV, BMI)—Davis breaks through to the Hot 100 and Easy Listening charts with "A Little Bit of Soul," and this smooth rock ballad should quickly bring him right back there. *Flip: "Polyanna" (2:24) (Web IV, BMI). Bang 379*

*VENTURES—STOREFRONT LAWYERS (2:10)

(Prod. Lucky Lincoln & The Ventures) (Writers: Stevens) (Montereg, ASCAP)—Theme from the upcoming TV series is handled in first rate form by the good instrumental group, and it's a top-notch winner for both Hot 100 and Easy Listening charts. *Flip: "Earn Your Line" (2:12) (Tides, BMI). Liberty 54189*

*O.C. SMITH— BABY, I NEED YOUR LOVING (2:55)

(Prod. Jerry Fuller) (Writers: Holland-Doster-Holland) (Jabete, BMI)—The Four Tops and Johnny Rivers hit gets a solid workout via this O.C. Smith entry, and it's a sure bet for top Hot 100 honors. First rate performance and production work. *Flip: "San Francisco is a Lonely Town" (3:05) (Singslow, BMI). Columbia 4-60506*

*THE PARTRIDGE FAMILY (Starring Shirley Jones & Featuring David Cassidy)— I THINK I LOVE YOU (2:28)

(Prod. Wes Ferrell) (Writer: Romeo) (Screen Gems-Columbia, BMI)—The stars of the upcoming TV series offer a rousing rock item that has all the potential to prove a left field winner. Good material and performance. *Flip: "Somebody Wants to Love You" (2:45) (Screen Gems-Columbia, BMI). Ball 910*

OSMONDS—Movie Along (2:36) (Prod. Mike Curb) (Writers: Osmonds) (Colins, BMI)—The Osmond Brothers have what it takes to bring this rocker home, and it should quickly make him winner on the Hot 100. *JAGAN 14139*

COMIE EATON—The Best of Everything (1:40) (Prod. Cliff Williamson) (Writers: Lipton-Rosenfield) (JAMRO, ASCAP)—The country vocalist comes up with a smooth pop tune based on the new TV series and it should prove the one to bring her onto the Hot 100 and Easy Listening charts. *Chart 3094*

METERS—A Message From the Meters (2:40) (Prod. Allen Toussaint & Marshall E. Sonant) (Writers: Nocentelli) (Rhinalander, BMI)—Hard driving rock number that's a hot follow-up to the group's recent "Head Clappin' Song." *Jabete 1054*

POCO—You Better Think Twice (2:18) (Prod. Jimmy Messina) (Writers: Messina) (Little Dickens, ASCAP)—Called from their current LP, this moving rock item is sure to bring the group to the charts in a hurry. *Epic 5-10556*

TOP 20

COUNTRY

Spotlights Predicted to reach the top 20 of the
HOT COUNTRY SINGLES Chart

THERE ARE NO COUNTRY SPOTLIGHTS THIS WEEK

CHART

Spotlights Predicted to reach the
HOT COUNTRY SINGLES Chart

NAT. STUCKEY—Waltie' in Your Welfare Loe (1:55) (Blue Book, BMI).
PAPA 128

TOP 20

SOUL

Spotlights Predicted to reach the
TOP 20 of the TOP SELLING R&B SINGLES Chart

THERE ARE NO R&B SPOTLIGHTS THIS WEEK

CHART

Spotlights Predicted to reach the
SOUL SINGLES Chart

JOHNNY ADAMS—I Won't Cry (2:10) (Ron, BMI). S&S INTERNATIONAL 909
GENERAL CROOK—Gimme Some (Part I) (2:49) (Mays-Earl, BMI).
DOWN TO EARTH 72

All records submitted for review should be addressed to Record Review Department, Billboard, 165 W. 46th Street, New York, N. Y. 10036.

The
charts
tell the story—
Billboard

has

THE CHARTS

Kinney Lists Distrib In Cleveland by Oct.

• *Continued from page 1*

and Mel Posner of Elektra. The Cleveland operation will cover the Cincinnati market as well as other cities in both areas. Mike Spence, hired as branch manager, is presently looking for a warehouse location. A 20 year veteran of the record industry, he was formerly Mainline's sales manager and a sales manager with RCA. The WB/Kepner and Elektra lines were formerly handled by Mainline; Atlantic has been serviced by Sea Way. The

Talent Exchange

• *Continued from page 3*

Holzman, Elektra's president and newest member. The purpose of the committee is to plan expansions in various domestic and international areas. In the domestic distribution field, a new Cleveland branch will handle all the Kinney owned labels (see separate story) with a forthcoming Japanese company also available as an outlet for various Kinney dealings.

CBS Terminating Donald Art Deal

NEW YORK—CBS has terminated negotiations with the Donald Art Company, Inc., for acquisition of Donald Art and Bonnet International, Ltd., due to inability to agree on terms.

opening of the branch in Cleveland is related to problems with independent distributorships in that city. A payroll of some 20-25 persons is planned for the Cleveland operation.

Internationally, Warners and Atlantic have agreed in principle with Watanabe (a major talent agency) and Pioneer Electronics to form a joint record company. Warners presently operates an office in London but that office does not handle manufacturing and distribution the way the Japanese company will be called upon to do.

Phil Rose, Warner's international director and Nesuhi Ertegun, Atlantic's executive vice president, plan to fly to Tokyo later this month to iron out the details.

Kinney's Japanese involvement through its record companies amounts to a 50 percent ownership of the record company, with Watanabe and Pioneer Electronics (which makes sound equipment) each owning 25 percent shares in the operation.

Toshiba and Kodak have been handling the WB and Atlantic families, but the contracts have run out.

The Japanese company will sign local artists since 70 percent of all record sales in Japan are by local acts, said Ed West, WB's treasurer, who may wind up along with some Atlantic officials going to Tokyo to help wrap up the contract.

RCA, Filmmation Team Again

• *Continued from page 1*

It will be the third time the two companies have joined forces to release singles and albums from animated network TV series.

Patterned after both the "Archie" and "The Hardy Boys," the latest RCA-Filmmation effort will be pegged on "The Groovie Goolies," an upcoming CBS daytime series debuting Sept. 12.

RCA is releasing an album, "The Groovie Goolies," and a single, "Save Your Good Lovin' for Me"/"The First Annual Semi-Formal Celebration Meet the Monster Population Party." Product will be distributed the first week in September to coincide with the series opening. The material for the albums and singles will be from 36 original tunes written by Sherry Gayden and Janet Martin. Dick Delvy, formerly with the Big Three Music Corp., produced the single and LP for RCA.

Norm Prescott, one of Film-

mation's owners, said "Groovie Goolies" series will introduce two original songs each week. Publishing belongs to Filmmation's ASCAP music company, with tape rights belong to RCA.

The music will range from teeny-bopper and bubblegum to rock novelty tunes. The Groovie Goolies, a three-character group, will tour the U.S. plugging the TV show and records. The group is being booked to play fairs, concerts, and other attractions. Six other "look-alike" groups will promote the show and records at music stores, supermarkets, radio stations, department stores and various daytime kiddie attractions.

RCA and Filmmation's initial

success came with the "Archie" series, with Don Kirshner's Calendar label producing several singles and albums for RCA distribution.

RCA released three LP's and six singles on the "Archie," including "Sugar Sugar," which sold more than six million single copies worldwide, according to Prescott. More than 10 million copies of the six singles have been sold to date, with RCA re-releasing the first LP, "Everything's Archie," under a new title—"Sugar Sugar."

Two albums and three singles were released by RCA for the Hardy Boys.

Prescott said, "The Groovie Goolies" will have at least a two-year run on CBS-TV.

Two Prophecy Acts Head East for Disk Production

LOS ANGELES—Prophecy Records is planning its first East Coast a&r activity next month with two acts the label signed last week. The two, Charlie Starr, a blind/singer guitarist, and the Elves, a six-man rock group, will both be produced in New York. Don Altfield, Prophecy a&r chief, leaves for New York Monday (17) to finalize production plans.

Altfield said that the label had also signed two additional acts, singer Nancy Vale, the label's first female vocalist, and the Groupe, a five-man Memphis studio group that will record as a separate entity and will also be used for back-up work with

current Prophecy acts.

Concert plans for the Groupe have also been formulated with the five slated to work in-concert with Black Pearl, another Prophecy act.

Prophecy president Mickey Shapiro said that the signing of the four acts is "Phase II" in the label's a&r plans. The first phase was the acquisition of product from artists outside the label, Amon Duul and Birth Control, two German acts and the label's five-volume Blues series.

Nancy Vale is being produced by Altfield and Shapiro, with first product slated for mid-September.

Russian Folk Songs

• *Continued from page 63*

triumphant and passionate cry of a hero and martyr.

The highlight of the evening was the superb solo work of Rebhoff's accompanist, Herbert Seidemann, who played short piano pieces by Rachmaninoff and Scriabin with all the fire and intensity that the rest of the program lacked.

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LARRY SPELLMAN



Met Asks Unions to Share Pie

• Continued from page 1

to find buyers and/or sponsors for these electronic projects. A realistic evaluation of the market will help determine the media to be used as well as the choice of specific projects and the selection of featured artists.

Under terms of the proposal, all the participants in the revenue of a given project will serve as shareholders in all the income actually received through the sale, lease, licenses or other disposition of that project. To minimize the risk to these "shareholders," it is proposed that each project undertaken by the joint participation stand on its own feet so that if a project shows a profit, that profit would not be offset by the possible loss on another project.

In addition to the AFM, the other unions involved in the joint participation plan are the American Federation of Radio and Television Artists, the American Guild of Musical Artists, and the International Alliance of Theatrical Stage Employees. This proposal is unprecedented in the arena of labor-management relations, for in effect, it would place employer and employees in a partnership arrangement sharing the profits of a given venture.

Spiraling costs of recording a Met performance—whether solo only or with orchestra—have made these projects prohibitive. The Met hopes that the proposed plan would provide a practical solution to the high-cost problem. By having the unions share in the revenues of recorded projects, union members will be shouldering some of the risk. Thus, projects which do not deliver

anticipated earnings will have the services of the union members at a reduced rate. Others which prove to be commercially successful will pay members substantially above their minimums.

According to the Met's proposal, here is the way the joint participation plan would work:

1. The Met is to be reimbursed for all direct expenses from the gross income received from the sale or other disposition of each electronic project. The term "direct expenses" includes the cost of leasing technical equipment (microphones, amplifiers, cameras, etc.). The personnel to operate this equipment, the Met's cost of artists and other personnel whose unions are not a party in the participation plan. Thus, the Met provides the risk capital.

2. After payment of direct expenses, each person who actively participates in a given electronic project—a performer or a member of the stage crew—will receive a credit towards a share of the remaining revenue based on a point system. Each participating individual will be credited with the number of points equal to the gross amount of dollars that person would receive under the applicable AFM, AFTRA or the

IAATSE formula covering the particular project. The point credit will serve as the basis for determining each participant's share of the revenue.

(In other words, if an open is video taped, and the AFM contract called for a \$250 payment for each musician and the AFTRA contract called for a \$500 payment for a principal soloist and \$250 for each chorister, each musician would receive credit for 250 points, each principal soloist would get credit for 500 points and a credit of 250 points would go to each chorister. Thus the point credit would determine the share of payment to go to each participant.)

3. In addition, all members of the regular Met orchestra, chorus and pit players who do not participate in a specific project will receive credit for the same number of points as a participant in that same category. All persons—participants and non-participants in a specific project—whose unions and pay the joint participation will be considered shareholders in the profits of an individual project.

4. No points will be credited to any shareholder for oversale.

5. After minimums are paid to active participants as determined by the point system, excess income would be divided 50 percent to shareholders and 50 percent to the Met.

6. In sound-only recordings (LP's and tape), there will be no income sharing by personnel other than orchestra, chorus and principals. This would exclude stage managers, choreographers, but would include musical staff.

7. Joint participation plan will not encompass members of the Met's non-performing personnel (i.e., administration, ushers, porters, etc.).

An example of how this plan would work is as follows: a project grosses \$225,000 and net expenses totalled \$25,000. This leaves \$200,000 for distribution. If participant points total 100,000 to cover minimum payments, \$100,000 would be paid to the participating shareholders, and the excess \$100,000 would be divided on a 50-50 basis between the shareholders and the Met.

If Artist X's minimum amount for a specific project is \$500 and based on point credits his share of the project is 1/2 percent. If that project grosses \$200,000 after payment of direct expenses, Artist X will receive his minimum of \$500, the first \$100,000 of the gross, to be divided between shareholders and the Met. Artist X will receive an additional \$250. Thus, if a project is commercially successful, participants could receive considerably more than the minimum.

Lib/UA Salute

• Continued from page 3

Sept. 1 and running through Oct. 10.

Contests will be held involving retail displays and airplay results. Special advertising emphasis will be placed in Boston, Charlotte, Chicago, Cleveland, Houston, Los Angeles, Miami, New York, Philadelphia and St. Louis.

IN THE UTOPIA of rock festivals, hippies whirl in acid spools, boys and girls in heat vibrate ecstatically, naked bathers show each other their perfect bodies. For future feeling, Acid is hawked on the sudden sidewalks of Woodstock Nation, though it could be six blocks of Morocco, where dealing hash is nothing new under the hot, hot sun. Then there is the strong scented nectar of freedom, but even freedom has, in a sense, been synthesized, tranquilized and captured. Going to Woodstock is in my mind. On stage, the microphones think sensitively, ecstatically, their power to change mere voices into dictators drawing hundreds of spokesmen bidding for the word! But words fall short, sad kisses from your masters of ceremonies, as these festival street scenes reek like the vines of high school struggle and failure are shadows on Gentle Path and Groovy Way. The soles of their feet are as tough as sneakers used to be, tough and go! Youth! But you are too old to remember, you don't have time. And you know the answers.

Then Why Aren't You Rich?

Young people now realize the power of their mysterious advantage, the ingenuity of media and the grave necessity of their representation in a super-society that . . . is killing us. So though no one can quite grasp it, condemn or condone their existence, festivals from fresh air and pot fumes will grow. At Goose Lake and Mosport, an electric shock will start the new heart beating, breaking. All that energy, usually occupied in maintaining inhibitions, is freed . . . for celebration. It is the tragic vision suffered by youth, their cause of love is challenged, they escape. Falling in love is easy if you just let your emotions loose. The music fills and reach. It is summer, and the party spreads and spreads to the stage. Wham! Rock groups fulfilling their organic purpose: spur the festival on Rhythmically, they dissipate inhibitions so all the vines and role playing of the adult world are washed away. The country, popular games and popular myth. Even promoters are denied their profits, and records good sound quality. The lamp is lit, the spool is heavy, the movie plays on. What is this thing that has no loyalties, is picketing that rejects all its culture on its behalf, that disappoints itself and disappears overnight? Festivals of uncertainty, vapors. Is it because the roaring, appealing glass eye of the television camera is not there? And the public, parents, grow blind, hearing only . . . cries. Of grief? Of agony? We cannot see. Shrouded in own power failures, in the strange blackout of America's interior hills and slopes, our only children are . . . screened under ferns laughing, kissing. Me. And now me. We cannot see. WE CANNOT SEE!

Yarnell, Clark to Discuss Illegal Taping at Meet

BALA CYNWYD, Pa.—Jules Yarnell, RIAA special investigator, and John Clark of the law firm of Ables and Clark, will address the opening session of the 1970 NARM Tape Convention on problems of illegal duplication and counterfeiting.

Yarnell, an attorney, and former FBI agent, is devoting all his efforts to the investigation of leads provided by various industry sources on counterfeit and bootleg tapes. John Clark is chief counsel to the Harry Fox Organization, the collecting agency for many music publications in the industry.

Yarnell and Clark will discuss the various legal avenues for attacking the problem, as well as elaborate on state legislation currently in effect, and the possibility of federal legislation via the proposed copyright bill.

A panel of experts representing various segments of the music industry will join Yarnell and Clark in answering questions from the audience. These include Henry Brief, executive director of RIAA; Al Bernin of the Harry Fox Agency; James Schwartz, NARM's president; and Earl Kintner, NARM's general counsel. The session will be moderated by Bruce Weber, Tape Cartridge editor, Billboard.

The opening session will be held on Sept. 20 (Sunday) at the Fairmont Hotel in Dallas, and will mark the beginning of the three-day NARM Tape Convention which will run through Sept. 23.

New Yorkers Dink

NEW YORK—"Look What They've Done to My Song, Ma" is a new single by the New Seekers on Elektra Records. The song was incorrectly identified last week. The single was given a Top 20 Spotlight by the Billboard Review Dept.



MAYOR CARL STOKES of Cleveland, left, and Bob Thiele, president of Flying Dutchman Records, exchange greetings after Stokes completed his first album for the label. Stokes recorded material for a second album and new expenses totalled \$25,000. Black authored poetry readings and lyric readings of gospel songs as well as excerpts from a recent press conference Thiele arranged.

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Bubbling Under The Hot 100

101. COMIN' BACK TO ME	Smith, Donnell 4246
102. HAVE YOU HAD ANY LATELY	Sylvia Robinson, Stung 5015
103. I HAVE LEARNED TO DO WITHOUT YOU	Mavis Staples, Vahl 4044 (Suez)
104. (I Remember) SUMMER MORNING	Vanity Fair, Pops One 21033 (Ball)
105. GIRLS WILL BE GIRLS, BOYS WILL BE BOYS	Isley Brothers, T-Nack 921 (Buddah)
106. MONSTER MASH	Bobby Pickett & The Cryptids, RCA 921 (Sue)
107. LOOPY LOOPY (Look at Me Girl)	O'Jays, Neptune 31 (Chee)
108. MONTGOE BAY	Bobby Bland, MGM/RS 157
109. BETTER TIMES	Rhinoceros, Elektra 45094
110. YOU BETTER THINK TWICE	Poco, Epic 1-10436 (Columbia)
111. WIPE OUT	Surfaris, Paramount 1444
112. FOR THE GOOD TIMES	Ray Price, Columbia 4-45178
113. CIRCLE GAME	Buffy Sainte-Marie, Vanguard 35108
114. SIMPLE SONG OF FREEDOM	Spirit of Us, Vire 441

AUGUST 22, 1970, BILLBOARD

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A LOT OF OTHER HIP STATIONS.

Written and Produced by Robert Allen

According to
St. John Chapter One

In the beginning
was the Word and the
Word was with God
and the Word was God.

All things were made by Him;
without Him was not anything
made that was made.

In Him was light,
and the light was the life
of all men.

The original recording
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"IN THE BEGINNING" L-3203

Produced in Nijmegen, Holland
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Lionel

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